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THE

WORKS

OF

SIR JOSHUA REYNOLDS, KNIGHT;

LATE PRESIDENT OF THE ROYAL ACADEMY.

CONTAINING

HIS DISCOURSES, IDLERS,

A JOURNEY TO FLANDERS AND HOLLAND,

AND HIS COMMENTARY ON DU FRESNOY'S ART OF PAINTING;

PRINTED FROM HIS REVISED COPIES,

(WITH HIS LAST CORRECTIONS AND ADDITIONS)

IN THREE VOLUMES.

TO WHICH IS PREFIXED

AN ACCOUNT OF THE LIFE AND WRITINGS OF THE AUTHOR.

BY EDMOND MALONE, ESQ.

ONE OF HIS EXECUTORS.

THE FOURTH EDITION CORRECTED.

—QUASI NON EA PRÆCIPIAM ALIIS, QUÆ MIHI IPSI DESUNT. CICERO.

VOLUME THE THIRD.

LONDON:

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THE

ART OF PAINTING,

OF

CHARLES ALPHONSE DU FRESNOY;

TRANSLATED INTO ENGLISH VERSE

BY WILLIAM MASON, M.A.

WITH ANNOTATIONS

BY SIR JOSHUA REYNOLDS.

EPISTLE

TO

SIR JOSHUA REYNOLDS.

WHEN *Dryden*, worn with sickness, bow'd with years,
Was doom'd (my friend, let pity warm thy tears,)
The galling pang of penury to feel,
For ill-placed loyalty, and courtly zeal,
To see that laurel which his brows o'erspread,
Transplanted droop on *Shadwell's* barren head,
The Bard oppress'd, yet not subdued by fate,
For very bread descended to translate:
And he, whose fancy, copious as his phrase,
Could light at will expression's brightest blaze,
On Fresnoy's lay employ'd his studious hour;
But niggard there of that melodious power,
His pen in haste the hireling task to close
Transform'd the studied strain to careless prose,
Which, fondly lending faith to French pretence,
Mistook its meaning, or obscur'd its sense.

Yet still he pleas'd, for *Dryden* still must please,
Whether with artless elegance and ease
He glides in prose, or from its tinkling chime,
By varied pauses, purifies his rhyme,
And mounts on Maro's plumes, and soars his heights sublime.

This artless elegance, this native fire
Provok'd his tuneful heir * to strike the lyre,
Who, proud his numbers with that prose to join,
Wove an illustrious wreath for friendship's shrine.

How oft, on that fair shrine when Poets bind
The flowers of song, does partial passion blind
Their judgement's eye! How oft does truth disclaim
The deed, and scorn to call it genuine fame!

* Mr. Pope, in his Epistle to Jervas, has these lines:

Read these instructive leaves, in which conspire
Fresnoy's close art with Dryden's native fire.

How did she here, when Jervas was the theme,
Waft thro' the ivory gate the Poet's dream!
How view, indignant, error's base alloy
The sterling lustre of his praise destroy.
Which now, if praise like his my Muse could coin,
Current through ages, she would stamp for thine!

Let friendship, as she caus'd, excuse the deed;
With thee, and such as thee, she must succeed.

But what, if fashion tempted Pope astray?
The witch has spells, and Jervas knew a day
When mode-struck Belles and Beaux were proud to come
And buy of him a thousand years of bloom*.

Ev'n then I deem it but a venal crime:
Perish alone that selfish sordid rhyme,
Which flatters lawless sway, or tinsel pride;
Let black Oblivion plunge it in her tide.

* Alluding to another couplet in the same Epistle:—

Beauty, frail flower, that every season fears,
Blooms in thy colours *for a thousand years.*

From fate like this my truth-supported lays,
Ev'n if aspiring to thy pencil's praise,
Would flow secure: but humbler aims are mine;
Know, when to thee I consecrate the line,
'Tis but to thank thy genius for the ray
Which pours on Fresnoy's rules a fuller day:
Those candid strictures, those reflections new,
Refin'd by taste, yet still as nature true,
Which, blended here with his instructive strains,
Shall bid thy art inherit new domains;
Give her in Albion as in Greece to rule,
And guide (what thou hast form'd) a British School.

And, O, if aught thy Poet can pretend
Beyond his favourite wish to call thee friend,
Be it that here his tuneful toil has drest
The Muse of Fresnoy in a modern vest;
And, with that skill his fancy could bestow,
Taught the close folds to take an easier flow;
Be it, that here thy partial smile approv'd
The pains he lavish'd on the art he lov'd.

Oct. 10, 1782.

W. MASON.

PREFACE.

THE poem of M. du Fresnoy, when considered as a treatise on Painting, may unquestionably claim the merit of giving the leading principles of the art with more precision, conciseness, and accuracy, than any work of the kind that has either preceded or followed it; yet as it was published about the middle of the seventeenth century, many of the precepts it contains have been so frequently repeated by later writers, that they have lost the air of novelty, and will, consequently, now be held common; some of them too may, perhaps, not be so generally true as to claim the authority of absolute rules: Yet the reader of taste will always be pleased to see a Frenchman holding out to his countrymen the study of nature, and the chaste models of antiquity, when (if we except Le Seur and Nicolo Poussin, who were Fresnoy's contemporaries)

so few painters of that nation have regarded either of these archetypes. The modern artist also will be proud to emulate that simplicity of style, which this work has for more than a century recommended; and which, having only very lately got the better of fluttering drapery and theatrical attitude, is become one of the principal tests of picturesque excellence.

But if the text may have lost somewhat of its original merit, the notes of M. du Piles, which have hitherto accompanied it, have lost much more. Indeed it may be doubted whether they ever had merit in any considerable degree. Certain it is that they contain such a parade of common-place quotation, with so small a degree of illustrative science, that I have thought proper to expel them from this edition, in order to make room for their betters.

As to the poetical powers of my author, I do not suppose that these alone would ever

have given him a place in the numerous libraries which he now holds; and I have, therefore, often wondered that M. de Voltaire, when he gave an account of the authors who appeared in the age of Louis XIV. should dismiss Fresnoy, with saying, in his decisive manner, that "his poem has succeeded with such persons as could bear to read Latin verse," not of the Augustan age.* This is the criticism of a mere Poet. Nobody, I should suppose, ever read Fresnoy to admire, or even criticise his versification, but either to be instructed by him as a Painter, or improved as a Virtuoso.

It was this latter motive only, I confess, that led me to attempt the following translation; which was begun in very early youth, with a double view of implanting in my own memory

* Du Frenoi (Charles) né à Paris 1611, peintre & poete. Son poeme de la peinture a reussi aupres de ceux qui peuvent lire d'autres vers Latins que ceux du siecle d'Auguste.

the principles of a favourite art, and of acquiring a habit of versification, for which purpose the close and condensed style of the original seemed peculiarly calculated, especially when considered as a sort of school exercise. However, the task proved so difficult, that when I had gone through a part of it I remitted of my diligence, and proceeded at such separate intervals, that I had passed many posterior productions through the press before this was brought to any conclusion in manuscript; and after it was so, it lay long neglected, and would certainly have never been made publick, had not Sir Joshua Reynolds requested a sight of it, and made an obliging offer of illustrating it by a series of his own notes. This prompted me to revise it with all possible accuracy; and as I had preserved the strictures which my late excellent friend Mr. Gray had made many years before on the version, as it then stood, I attended to each of them in their order with that deference which every criticism

of his must demand. Besides this, as much more time was now elapsed since I had perused the copy, my own eye was become more open to its defects. I found the rule which my author had given to his Painter full as useful to a writer:

(Ast ubi consilium deerit sapientis amici,
Id tempus dabit, atque mora intermissa labori.)

And I may say, with truth, that having become from this circumstance, as impartial, if not as fastidious, to my own work, as any other critick could possibly have been, I hardly left a single line in it without giving it, what I thought an emendation. It is not, therefore, as a juvenile work that I now present it to the publick, but as one which I have improved to the utmost of my mature abilities, in order to make it more worthy of its Annotator.

In the preceding Epistle I have obviated, I hope, every suspicion of arrogance in attempting this work after Mr. Dryden. The single

consideration that his version was in prose were in itself sufficient; because, as Mr. Pope has justly observed, verse and even rhyme is the best mode of conveying preceptive truths, "as in this way they are more shortly expressed and more easily retained*." Still less need I make an apology for undertaking it after Mr. Wills, who in the year 1754, published a translation of it in metre without rhyme†.

This gentleman, a Painter by profession, assumed for his motto,

Tractant fabrilia fabri;

* See his Advertisement before his Essay on Man.

† I call it so rather than Blank Verse, because it was devoid of all harmony of numbers. The beginning, which I shall here insert, is a sufficient proof of the truth of this assertion:

As Painting, Poesy, so similar
To Poesy be Painting: emulous
Alike, each to her sister doth refer,
Alternate change the office and the name;
Mute verse is this, that speaking picture call'd.

From this little specimen the reader will easily form a judgement of the whole.

but however adroit he might be in handling the tools of his own art, candour must own that the tools of a Poet and a translator were beyond his management: attempting also a task absolutely impossible, that of expressing the sense of his author in an equal number of lines, he produced a version, which (if it was ever read through by any person except myself) is now totally forgotten. Nevertheless I must do him the justice to own, that he understood the original text; that he detected some errors in Mr. Dryden's translation, which had escaped Mr. Jervas (assisted, as it is said, by his friend Mr. Pope) in that corrected edition which Mr. Graham incribed to the Earl of Burlington; and that I have myself sometimes profited by his labours. It is also from his edition that I reprint the following Life of the Author, which was drawn up from Felibien and other Biographers by the late Dr. Birch, who, with his usual industry, has collected all they have said on Fresnoy's subject.

THE

LIFE

OF

MONS. DU FRESNOY.

CHARLES ALPHONSE DU FRESNOY was born at Paris in the year 1611. His father, who was an eminent apothecary in that city, intending him for the profession of physick, gave him as good an education as possible. During the first year, which he spent at the college, he made a very considerable progress in his studies: but as soon as he was raised to the higher classes, and began to contract a taste of poetry, his genius for it opened itself, and he carried all the prizes in it, which were proposed to excite the emulation of his fellow-students. His inclination for it was heightened by exercise; and his earliest performances showed, that he was

capable of becoming one of the greatest poets of his age, if his love of painting, which equally possessed him, had not divided his time and application. At last he laid aside all thoughts of the study of physick, and declared absolutely for that of painting, notwithstanding the opposition of his parents, who, by all kinds of severity, endeavoured to divert him from pursuing his passion for that art, the profession of which they unjustly considered in a very contemptible light. But the strength of his inclination defeating all the measures taken to suppress it, he took the first opportunity of cultivating his favourite study.

He was nineteen or twenty years of age when he began to learn to design under Francis Perier; and having spent two years in the school of that painter, and of Simon Voüet, he thought proper to take a journey into Italy, where he arrived in the end of 1633, or the beginning of 1634.

As he had, during his studies, applied

himself very much to that of geometry, he began, upon his coming to Rome, to paint landscapes, buildings, and antient ruins. But, for the first two years of his residence in that city, he had the utmost difficulty to support himself, being abandoned by his parents, who resented his having rejected their advice in the choice of his profession; and the little stock of money which he had provided before he left France, proving scarce sufficient for the expences of his journey to Italy. Being destitute, therefore, of friends and acquaintance at Rome, he was reduced to such distress, that his chief subsistence for the greatest part of that time was bread and a small quantity of cheese. But he diverted the sense of uneasy circumstances by an intense and indefatigable application to painting, till the arrival of the celebrated Peter Mignard, who had been the companion of his studies under Voüet, set him more at ease. They immediately engaged in the strictest friendship, living together in the same house, and being commonly known at Rome by the

name of the INSEPARABLES, they were employed by the Cardinal of Lyons in copying all the best pieces in the Farnese palace. But their principal study was the works of Raffaelle and other great masters, and the antiques; and they were constant in their attendance every evening at the academy, in designing after models. Mignard had superior talents in practice; but Du Fresnoy was a greater master of the rules, history, and theory of his profession. They communicated to each other their remarks and sentiments; Du Fresnoy furnishing his friend with noble and excellent ideas, and the latter instructing the former to paint with greater expedition and ease.

Poetry shared with Painting the time and thoughts of Du Fresnoy, who, as he penetrated into the secrets of the latter art, wrote down his observations; and having at last acquired a full knowledge of the subject, formed a design of writing a Poem upon it, which he did not finish till many years after-

wards, when he had consulted the best writers, and examined with the utmost care the most admired pictures in Italy.

While he resided there he painted several pictures, particularly the Ruins of the Campo Vaccino, with the City of Rome in the figure of a woman; a young woman of Athens going to see the monument of a lover; Æneas carrying his father to his tomb; Mars finding Lavinia sleeping on the banks of the Tyber descending from his chariot, and lifting up the veil which covered her, which is one of his best pieces: the birth of Venus, and that of Cupid. He had a peculiar esteem for the works of Titian, several of which he copied, imitating that excellent Painter in his colouring, as he did Caracci in his design.

About the year 1653, he went with Mignard to Venice*, and travelled throughout Lom-

* This is the account of Mons. Felibien, *Entretiens sur les vies et sur les ouvrages des plus excellens peintres*, tom. 11. edit. *Lond.* 1705, p. 333. But the late author of *Abregé de la vie de*

bardy; and during his stay in that city painted a Venus for Signor Mark Paruta, a noble Venetian, and a Madonna, a half-length. These pictures showed that he had not studied those of Titian without success. Here the two friends separated, Mignard returning to Rome, and Du Fresnoy to France. He had read his poem to the best painters in all places through which he passed, and particularly to Albano and Guercino, then at Bologna; and he consulted several men famous for their skill in polite literature.

He arrived at Paris in 1656, where he lodged with Mons. Potel, Greffier of the Council, in the street Beautreillis, where he painted a small room; afterwards a picture for the Altar of the church of St. Margaret in the suburb St. Antoine. Mons. Bordier, Intendant of the Finances, who was then

plus fameux peintres, part. 11. p. 284, edit. Par. 1745, in 4to, says, that Fresnoy went to Venice without Mignard; and that the latter, being importuned by the letters of the former, made a visit to him in that city.

finishing his house of Rinci, now Livry, having seen this picture, was so highly pleased with it, that he took Du Fresnoy to that house, which is but two leagues from Paris, to paint the Salon. In the ceiling was represented the burning of Troy; Venus is standing by Paris, who makes her remark how the fire consumes that great city; in the front is the God of the river, which runs by it, and other deities; this is one of his best performances, both for disposition and colouring. He afterwards painted a considerable number of pictures for the cabinets of the curious, particularly an altar-piece for the church of Lagni, representing the Assumption of the Virgin and the Twelve Apostles, all as large as life. At the Hotel d'Erval (now d'Armenonville) he painted several pictures, and among them a ceiling of a room with four beautiful landscapes, the figures of which were by Mignard. As he understood architecture very well, he drew for Mons. de Vilargelé all the designs of a house which that gentleman built four leagues from

Avignon; as likewise those for the Hotel de Lyonne, and for that of the Grand Prior de Souvré. The high altar of the Filles-Dieu, in tne street of St. Denis, was also designed by him.

Though he had finished his poem before he had left Italy, and communicated it, as has been already mentioned, to the best judges of that country, yet, after his return to France he continued still to revise it, with a view to treat more at length of some things, which did not seem to him sufficiently explained. This employment took up no small part of his time, and was the reason of his not having finished so many pictures as he might otherwise have done. And though he was desirous to see his work in print, he thought it improper to publish it without a French translation, which he deferred undertaking from time to time, out of diffidence of his own skill in his native language, which he had in some measure lost by his long residence in Italy. Mons. de Piles was therefore at

last induced, at his desire, and by the merit of the Poem, to translate it into French, his version being revised by Du Fresnoy himself: and the latter had begun a commentary upon it, when he was seized with a palsy, and after languishing four or five months under it, died at the house of one of his brothers at Villiers-le-bel, four leagues from Paris, in 1665, at the age of fifty-four, and was interred in the parish-church there. He had quitted his lodgings at Mons. Potel's, upon Mignard's return to Paris in 1658, and the two friends lived together from that time till the death of Du Fresnoy.

His poem was not published till three years after his death, when it was printed at Paris in duodecimo, with the French version and remarks of Mons. de Piles, and has been justly admired for its elegance and perspicuity.

THE

ART OF PAINTING,

WITH THE

ORIGINAL TEXT SUBJOINED.

THE ART OF PAINTING.

TRUE poetry the Painter's power displays;
True Painting emulates the Poet's lays;
The rival sisters, fond of equal fame,
Alternate change their office and their name;
Bid silent Poetry the canvass warm,
The tuneful page with speaking picture charm.
What to the ear sublimer rapture brings,
That strain alone the Genuine Poet sings;
That form alone where glows peculiar grace,
The genuine Painter condescends to trace:
No sordid theme will verse or paint admit,
Unworthy colours, if unworthy wit.

DE ARTE GRAPHICA.

Ut Pictura Poesis erit; similisque Poesi
Sit Pictura; refert par æmula quæque sororem,
Alternantque vices et nomina; muta Poesis
Dicitur hæc, Pictura loquens solet illa vocari.
Quod fuit auditu gratum cecinere Poetæ;
Quod pulchrum aspectu Pictores pingere curant:
Quæque Poetarum numeris indigna fuére,
Non eadem Pictorum operam studiumq; merentur:

From you, blest Pair! Religion deigns to claim
Her sacred honours; at her awful name
High o'er the stars you take your soaring flight,
And rove the regions of supernal light;
Attend to lays that flow, from tongues divine,
Undazzled gaze where charms seraphick shine;
Trace beauty's beam to its eternal spring,
And pure to man the fire celestial bring.

Then round this globe on joint pursuit ye stray,
Time's ample annals studiously survey;
And from the eddies of Oblivion's stream
Propitious snatch each memorable theme.

Thus to each form, in heaven, and earth, and sea,
That wins with grace, or awes with dignity,

Ambæ quippe sacros ad religionis honores
Sydereos superant ignes, aulamque tonantis
Ingressæ, Divûm aspectu, alloquioque fruuntur;
Oraque magna Deûm, et dicta observata reportant,
Cœlestemque suorum operum mortalibus ignem.
Inde per hunc Orbem studiis coëuntibus errant,
Carpentes quæ digna sui, revolutaque lustrant
Tempora, quærendis consortibus argumentis.
Denique quæcunq; in cœlo, terrâque, marique
Longius in tempus durare, ut pulchra merentur,

To each exalted deed, which dares to claim
The glorious meed of an immortal fame,
That meed ye grant. Hence, to remotest age,
The Hero's soul darts from the Poet's page,
Hence, from the canvass still, with wonted state,
He lives, he breathes, he braves the frown of Fate,
Such powers, such praises, heaven-born Pair, belong
To magick colouring, and creative song.
But here I pause, nor ask Pieria's train,
Nor Phœbus self to elevate the strain:
Vain is the flow'ry verse, when reasoning sage
And sober precept fill the studied page;

Nobilitate suâ, claroque insignia casu,
Dives et ampla manet Pictores atque Poetas
Materies; inde alta sonant per sæcula mundo
Nomina, magnanimis Heroibus inde superstes
Gloria, perpetuoque operum miracula restant:
Tantus inest divis hónor artibus atque potestas.
Non mihi Pieridum chorus hic, nec Apollo vocandus,
Majus ut eloquium numeris, aut gratia fandi
Dogmaticis illustret opus rationibus horrens:

Enough if there the fluent numbers please,
With native clearness, and instructive ease.
Nor shall my rules the Artist's hand confine,
Whom practice gives to strike the free design;
Or banish Fancy from her fairy plains,
Or fetter Genius in didactic chains:
No, 'tis their liberal purpose to convey
That scientifick skill which wins its way
On docile nature, and transmits to youth,
Talents to reach, and taste to relish truth;
While inborn Genius from their aid receives
Each supplemental art that practice gives.
[a]'Tis Painting's first chief business to explore,
What lovelier forms in Nature's boundless store

Cum nitidâ tantum et facili digesta loquelâ,
Ornari præcepta negent, contenta doceri.
Nec mihi mens animusve fuit constringere nodos
Artificum manibus, quos tantùm dirigit usus;
Indolis ut vigor inde potens obstrictus hebescat,
Normarum numero immani, Geniumq; moretur:
Sed rerum ut pollens ars cognitione, gradatim
Naturæ sese insinuet, verique capace
Transeat in Genium; Geniusq; usu induat artem.
[b]Præcipua imprimis artisque potissima pars est,

[a] I. Of the Beautiful. [b] I. De Pulchro.

Are best to art and ancient taste allied,
For ancient taste those forms has best applied.
Till this be learn'd, how all things disagree!
How all one wretched, blind barbarity!
The fool to native ignorance confin'd,
No beauty beaming on his clouded mind;
Untaught to relish, yet too proud to learn,
He scorns the grace his dulness can't discern.
Hence reason to caprice resigns the stage,
And hence that maxim of the ancient Sage,
"Of all vain fools with coxcomb talents curst,
"Bad Painters and bad Poets are the worst."
When first the orient rays of beauty move
The conscious soul, they light the lamp of love;

Nôsse quid in rebus natura creârit ad artem
Pulchrius, idque modum juxta, mentemque vetustam;
Quâ sine barbaries cæca et temararia pulchrum
Negligit, insultans ignotæ audacior arti,
Ut curare nequit, quæ non modo noverit esse;
Illud apud veteres fuit unde notabile dictum,
"Nil Pictore malo securius atque Poetâ."
Cognita amas, et amata cupis, sequerisq; cupita;
Passibus assequeris tandem quæ fervidus urges:

Love wakes those warm desires that prompt
our chace,
To follow and to fix each flying grace;
But earth-born graces sparingly impart
The symmetry supreme of perfect art:
For tho' our casual glance may sometimes meet
With charms that strike the soul, and seem
complete,
Yet if those charms too closely we define,
Content to copy nature line for line,
Our end is lost. Not such the Master's care,
Curious he culls the perfect from the fair;
Judge of his art, thro' beauty's realm he flies,
Selects, combines, improves, diversifies;
With nimble step pursues the fleeting throng,
And clasps each Venus as she glides along.

Illa tamen quæ pulchra decent; non omnia casus
Qualiacumque dabunt, etiamve simillima veris:
Nam quamcumque modo servili haud sufficit ipsam
Naturam exprimere ad vivum: sed ut arbiter artis,
Seliget ex illâ tantùm pulcherrima Pictor;
Quodque minus pulchrum, aut mendosum, corriget
ipse
Marte suo, formæ Veneres captando fugaces.

[c] Yet some there are who indiscreetly stray,
Where purblind practice only points the way;
Who every theoretick truth disdain,
And blunder on mechanically vain.
Some too there are, within whose languid breasts
A lifeless heap of embryo knowledge rests,
When nor the pencil feels their drowzy art,
Nor the skill'd hand explains the meaning heart.
In chains of sloth such talents droop confin'd:
'Twas not by words Apelles charm'd mankind.
Hear then the Muse; tho' perfect beauty towers
Above the reach of her descriptive powers,

[d] Utque manus grandi nil nomine practica dignum
Assequitur, primum arcanæ quam deficit artis
Lumen, et in præceps abitura ut cæca vagatur;
Sic nihil ars operâ manuum privata supremum
Exequitur, sed languet iners uti vincta lacertos;
Dispositumque typum non linguâ pinxit Apelles.
Ergo licet totâ normam haud possimus in arte
Ponere, (cum nequeant quæ sunt pulcherrima dici,)

[c] II. Of Theory and Practice.

[d] II. De Speculatione et Praxi.

Yet will she strive some leading rules to draw
From sovereign Nature's universal law;
Stretch her wide view o'er ancient Art's domain,
Again establish Reason's legal reign,
Genius again correct with science sage,
And curb luxuriant fancy's headlong rage.
" Right ever reigns its stated bounds between,
" And taste, like morals, loves the golden mean."
[e] Some lofty theme let judgement first supply,
Supremely fraught with grace and majesty;
For fancy copious, free to every charm
That lines can circumscribe or colours warm;

Nitimur hæc paucis, scrutati summa magistræ
Dogmata Naturæ, artisque exemplaria prima
Altius intuiti; sic mens habilisque faculta
Indolis excoliter, Geniumque Scientia complet;
Luxuriansque in monstra furor compescitur Arte.
" *Est modus in rebus, sunt certi denique fines,*
" *Quos ultra citraque nequit consistere rectum.*"
[f] His positis, erit optandum thema, nobile, pulchrum,

[e] III. Of the Subject. [f] III. De Argumento.

Still happier, if that artful theme dispense
A poignant moral and instructive sense.

[g] Then let the virgin canvass smooth expand,
To claim the sketch and tempt the Artist's hand:
Then, bold INVENTION, all the powers diffuse,
Of all thy sisters thou the noblest Muse:
Thee every art, thee every grace inspires,
Thee Phœbus fills with all his brightest fires.

[h] Choose such judicious force of shade and light
As suits the theme, and satisfies the sight;

Quodque venustatum, circa formam atque colorem,
Sponte capax, amplam emeritæ mox præbeat Arti
Materiam, retegens aliquid salis et documenti.

[i] Tandem opus aggredior; primoq; occurrit in albo
Disponenda typi, concepta potente Minervâ,
Machina, quæ nostris INVENTIO dicitur oris
Illa quidem priús ingenuis instructa sororum
Artibus Aonidum, et Phœbi sublimior æstu.

[k] Quærendasque inter posituras, luminis, umbræ,

[g] Invention the first part of painting.

[h] IV. Disposition or economy of the whole.

[i] Inventio prima Picturæ pars.

[k] IV. Dispositio, sive operis totius œconomia.

Weigh part with part, and with prophetick eye
The future power of all thy tints descry;
And those, those only on the canvass place,
Whose hues are social, whose effect is grace.
[l] Vivid and faithful to the historick page,
Express the customs, manners, forms, and age;
[m] Nor paint conspicuous on the foremost plain
Whate'er is false, impertinent, or vain;
But like the Tragick Muse, thy lustre throw,
Where the chief action claims its warmest glow.

Atque futurorum jam præsentire colorum
Par erit harmoniam, captando ab utrisque venustum.
[n] Sit thematis genuina ac viva expressio, juxtà
Textum antiquorum, propriis cum tempore formis.
[o] Nec quod inane, nihil facit ad rem, sive videtur
Improprium, miniméque urgens, potiora tenebit
Ornamenta operis; Tragicæ sed lege sororis,
Summa ubi res agitur, vis summa requiritur Artis.

[l] V. The Subject to be treated faithfully.

[m] VI. Every foreign ornament to be rejected.

[n] V. Fidelitas Argumenti.

[o] VI. Inane rejiciendum.

This rare, this arduous task no rules can teach,
No skill'd preceptor point, no practice reach;
'Tis taste, 'tis genius, 'tis the heav'nly ray
Prometheus ravish'd from the car of day.
In Egypt first the infant art appear'd,
Rude and unform'd; but when to Greece she steer'd
Her prosperous course, fair Fancy met the Maid;
Wit, Reason, Judgment, lent their powerful aid;
Till all complete the gradual wonder shone,
And vanquish'd Nature own'd herself outdone.

Ista labore gravi, studio, monitisque magistri
Ardua pars nequit addisci: rarissima namque,
Ni priùs æthereo rapuit quod ab axe Prometheus
Sit jubar infusum menti cum flamine vitæ.
Mortali haud cuivis divina hæc munera dantur;
Non uti Dædaleam *licet omnibus ire Corinthum.*
Ægypto informis quondam pictura reperta,
Græcorum studiis, et mentis acumine crevit:
Egregiis tandem illustrata et adulta magistris,
Naturam visa est miro superare labore.

'Twas there the Goddess fix'd her blest abodes,
There reign'd in Corinth, Athens, Sicyon, Rhodes,
Her various vot'ries various talents crown'd:
Yet each alike her inspiration own'd:
Witness those marble miracles of grace,
Those tests of symmetry where still we trace
All art's perfection: With reluctant gaze
To these the genius of succeeding days
Looks dazzled up, and, as their glories spread,
Hides in his mantle his diminish'd head.
[p] Learn then from Greece, ye youths, Proportion's law,
Inform'd by her, each just POSITION draw;

Quos inter, Graphidos Gymnasia prima fuêre
Portus Athenarum, Sicyon, Rhodes, atque Corinthus,
Disparia inter se modicùm ratione laboris;
Ut patet ex veterum Statuis, formæ atque decoris
Archetypis; quèis posterior nil protulit ætas
Condignum, et non inferius longè, arte modoque.
[q] Horum igitur vera ad normam positura legetur:

[p] VII. Design or Position, the second part of Painting.

[q] VII. Graphis seu Positura secunda Picturæ pars.

Skilful to range each large unequal part,
With varied motion and contrasted art;
Full in the front the nobler limbs to place,
And poise each figure on its central base,
But chief from her that flowing outline take,
Which floats, in wavy windings, like the snake,
Or lambent flame; which, ample, broad, and long,
Reliev'd not swell'd, at once both light and strong,
Glides thro' the graceful whole. Her art divine
Cuts not, in parts minute, the tame design,
But by a few bold strokes, distinct and free,
Calls forth the charms of perfect symmetry.

Grandia, inæqualis, formosaque partibus amplis
Anteriora dabit membra, in contraria motu
Diverso variata, suo libratáque centro;
Membrorumque sinus ignis flammantis ad instar,
Serpenti undantes flexu; sed lævi, plana,
Magnaque signa, quasi sine tubere subdita tactu,
Ex longo deducta fluant, non secta minutim.
Insertisque toris sint nota ligamina, juxta
Compagem anatomes, et membrificatio Græco

True to anatomy, more true to grace,
She bids each muscle know its native place;
Bids small from great in just gradation rise,
And, at one visual point, approach the eyes.
Yet deem not, youths, that perspective can give
Those charms complete by which your works shall live:
What tho' her rules may to your hand impart
A quick mechanick substitute for art,
Yet formal, geometrick shapes she draws;
Hence the true Genius scorns her rigid laws;
By Nature taught he strikes th' unerring lines.
Consults his eye, and as he sees designs.

Deformata modo, paucisque expressa lacertis,
Qualis, apud veteres; totoque Eurythmia partes
Componat; genitumque suo generante sequenti
Sit minus, et puncto videantur cuncta sub uno.
Regula certa licet nequeat prospectica dici,
Aut complimentum graphidos; sed in arte juvanem,
Et modus accelerans operandi: at corpora falso
Sub visu in multis referens, mendosa labascit:
Nam Geometralem nunquam sunt corpora juxtâ
Mensuram depicta oculis, sed qualia visa.

[r] Man's changeful race, the sport of chance and time,
Varies no less in aspect than in clime;
Mark well the difference, and let each be seen
Of various age, complexion, hair, and mien.
[s] Yet to each separate form adapt with care
Such limbs, such robes, such attitude and air,
As best befit the head, and best combine
To make one whole, one uniform design:
[t] Learn action from the dumb; the dumb shall teach
How happiest to supply the want of speech.

[r] Non eadem formæ species, non omnibus ætas
Æqualis, similesque color, crinesque figuris:
Nam, variis velut orta plagis, gens dispare vultu est.
[x] Singula membra, suo capiti conformia, fiant
Unum idemque simul corpus cum vestibus ipsis:
[y] Mutorumque silens positura imitabiter actus,

[r] VIII. Variety in the Figures.

[s] IX. Conformity of the Limbs and Drapery to the Head.

[t] X. Action of the Mutes to be imitated.

[r] VIII. Varietas in Figuris.

[x] IX. Figura sit una membris et vestibus.

[y] X. Mutorum actiones imitandæ.

[z] Fair in the front, in all the blaze of light,
The Hero of thy piece should meet the sight.
Supreme in beauty: lavish here thine art,
And bid him boldly from the canvass start:
[a] While round that sov'reign form th' inferior train
In groups collected fill the pictur'd plain;
Fill, but not croud; for oft some open space
Must part their ranks and leave a vacant place,
Lest artlessly dispers'd the sever'd crew
At random rush on our bewilder'd view;
Or parts with parts, in thick confusion bound,
Spread a tumultuous chaos o'er the ground.

[b] Prima figurarum: seu princeps dramatis, ultrò
Prosiliat media in tabula, sub lumine primo
Pulchrier ante alias, reliquis nec operta figuris.
[c] Agglomerata simul sint membra, ipsæque figuræ
Stipenter, ciscumque globos locus usque vacabit;
Nè, malè dispersis dum visus ubique figuris
Dividitur, cunctisque operis fervente tumultu
Partibus implicitis, crepitans confusio surgat.

[z] XI. The principal Figure.
[a] XII. Groups of Figures.
[b] XI. Figura princeps.
[c] XII. Figurarum globi seu cumuli.

[d] In every figur'd group the judging eye
Demands the charms of contrariety;
In forms, in attitudes, expects to trace
Distinct inflections, and contrasted grace,
Where art diversely leads each changeful line,
Opposes, breaks, divides the whole design:
Thus, when the rest in front their charms display
Let one with face averted turn away;
Shoulders oppose to breasts, and left to right,
With parts that meet and parts that shun the sight.
This rule in practice uniformly true
Extends alike to many forms or few,

[c] Inque figurarum cumulis non omnibus idem
Corporis inflexus, motusque; vel artubus omnes
Conversis pariter non connitantur eodem;
Sed quædam in diversa trahant contraria membra,
Tranverséque aliis pugnent, et cætera frangant.
Pluribus adversis aversam oppone figuram,
Pectoribusque humeros, et dextera membra sinistris,
Seu multis constabit opus, paucisve figuris.

[d] XIII. Diversity of Attitude in Groups.

[c] XIII. Posiurarum diversitas in cumulis.

[f] Yet keep thro' all the piece a perfect poize:
If here in frequent troops the figures rise,
There let some object tower with equal pride;
And so arrange each correspondent side,
That, thro' the well-connected plan, appear
No cold vacuity, no desert drear.

[g] Say does the Poet glow with genuine rage,
Who crouds with pomp and noise his bustling stage?
Devoid alike of taste that Painter deem,
Whose flutt'ring works with num'rous figures teem;

[h] Altera pars tabulæ vacuo neu frigida campo,
Aut deserta siet, dum pluribus altera formis
Fervida mole sua supremam exsurgit ad oram.
Sed tibi sic positis respondeat utraque rebus,
Ut si aliquid sursum se parte attollat in unâ,
Sic aliquid parte ex aliâ consurgat, et ambas
Æquiparet, geminas cumulando æqualiter oras.

[i] Pluribus implicitum personis drama supremo
In genere, ut rarum est, multis ita densa figuris

[f] XIV. A Balance to be kept in the Picture.

[g] XV. Of the Number of Figures.

[h] XIV. Tabulæ libramentum.

[i] XV. Numerus Figurarum.

A task so various how shall art fulfill,
When oft the simplest forms elude our skill?
But, did the toil succeed, we still should lose
That solemn majesty, that soft repose,
Dear to the curious eye, and only found,
Where few fair objects fill an ample ground.
Yet if some grand important theme demand
Of many needful forms a busy band,
Judgement will so the several groups unite,
That one compacted whole shall meet the sight.
[k] The joints in each extreme distinctly treat
Nor e'er conceal the outline of the feet;

Rarior est tabula excellens; vel adhuc ferè nulla
Præstitit in multis, quod vix bene præstat in unâ:
Quippe solet rerum nimio dispersa tumultu,
Majestate carere gravi, requieque decora;
Nec speciosa nitet, vacuo nisi libera campo.
Sed si opere in magno, plures thema grande requirat
Esse figurarum cumulos, spectabitur unà
Machina tota rei; non singula quæque seorsim.
[l] Præcipua extremis raro internodia membris
Abdita sint; sed summa pedum vestigia nunquam.

[k] XVI. The Joints of the Feet.

[l] XVI. Internodia et Pedes.

[m] The hands alike demand to be exprest
In half-shown figures rang'd behind the rest;
Nor can such forms with force or beauty shine,
Save when the head and hands in action join.
[n] Each air constrain'd and forc'd, each gesture rude,
Whate'er contracts or cramps the attitude,
With scorn discard. When squares or angles join,
When flows in tedious parallel the line,
Acute, obtuse, whene'er the shapes appear,
Or take a formal geometrick air,

[o] Gratia nulla manet, motusque, vigorque figuras
Retro aliis subter majori ex parte latentes.
Ni capitis motum manibus comitentur agendo.
[p] Difficiles fugito aspectus, contractaque visu
Membra sub ingrato, motusque, ætusque coactos;
Quodque refert signis, rectos quodammodo tractus,
Sive parallelos plures simul, et vel acutas,

[m] XVII. The motion of the Hands with the Head.

[n] XVIII. What things are to be avoided in the Distribution of the Piece.

[o] XVII. Motus manuum motui capitis jungendus.

[p] XVIII. Quæ fugienda in distributione et compositione.

These all displease, and the disgusted eye
Nauseates the tame and irksome symmetry.
Mark then our former rule*; with contrast strong
And mode transverse the leading lines prolong;
For these in each design, if well exprest,
Give value, force, and lustre to the rest.

[q] Nor yet to Nature such strict homage pay,
As not to quit when Genius leads the way;
Nor yet tho' Genius all his succour sends,
Her mimick powers tho' ready memory lends,

Vel geometrales (ut quadra, triangula) formas;
Ingratamque pari signorum ex ordine quandam
Symmetriam: sed præcipua in contraria semper
Signa volunt duci transversa, ut diximus anté *
Summa igitur ratio signorum habeatur in omni
Composito; dat enim reliquis pretium, atque vigorem.

[r] Non ita naturæ astanti sis cuique revinctus,
Hanc præter nihil ut genio studioque relinquas;
Nec sine teste rei natura, artisque magistra,

* Page 43, Rule xiii.

[q] XIX. Nature to be accommodated to Genius.

[r] XIX. Natura genio accommodanda.

Presume from Nature wholly to depart,
For nature is the arbitress of art.
In Error's grove ten thousand thicket's spread,
Ten thousand devious paths our steps mislead;
'Mid curves, that vary in perpetual twine,
Truth owns but one direct and perfect line.
[a] Spread then her genuine charms o'er all the piece,
Sublime and perfect as they glow'd in Greece.
Those genuine charms to seize, with zeal explore
The vases, medals, statues, form'd of yore,
Relievos high that swell the column's stem,
Speak from the marble, sparkle from the gem;

Quidlibet ingenio, memor ut tantummodo rerum,
Pingere posse putes errorum est plurima sylva,
Multiplicesque viæ, bene agendi terminus unus,
Linea recta velut sola est, et mille recurvæ.
[b] Sed juxta antiquos naturam imitabere pulchram,
Qualem forma rei propria, objectumque requirit.
Non te igitur lateant antiqua numismata, gemmæ,

[a] XX. The Antique the Model to be copied.

[b] XX. Signa antiqua Naturæ modum constituunt

Hence all-majestick on th' expanding soul,
In copious tide the bright ideas roll;
Fill it with radiant forms unknown before,
Forms such as demigods and heroes wore:
Here pause and pity our enervate days,
Hopeless to rival their transcendent praise.
[w] Peculiar toil on single forms bestow,
There let expression lend its finished glow;
There each variety of tint unite
With the full harmony of shade and light.
[x] Free o'er the limbs the flowing vesture cast,
The light broad folds with grace majestick placed;

Vasa, typi, statuæ, cælataque marmora signis,
Quodque refert specie veterum post sæcula mentem;
Splendidior quippe ex illis assurgit imago,
Magnaque se rerum facies aperit meditanti:
Tunc nostri tenuem sæcli miserebere sortem,
Cùm spes nulla siet redituræ æqualis in ævum.
[y] Exquisita siet formâ, dum sola figura
Pingitur; et multis variata coloribus esto.
[z] Lati, amplique sinus pannorum, et nobilis ordo

[w] XXI. How to paint a single Figure.
[x] XXII. Of Drapery.
[y] XXI. Sola Figura quomodo tractanda.
[z] XXII. Quid in Pannis observandum.

And as each figure turns a different way,
Give the large plaits their corresponding play;
Yet devious oft and swelling from the part,
The flowing robe with ease should seem to start;
Not on the form in stiff adhesion laid,
But well reliev'd by gentle light and shade.
Where'er a flat vacuity is seen,
There let some shadowy bending intervene,
Above, below, to lead its varied line,
As best may teach the distant folds to join;
And as the limbs by few bold strokes exprest
Excel in beauty, so the liberal vest

Membra sequens, subter latitantia lumine et umbrâ
Exprimet; ille licet transversus sæpe feratur,
Et circumfusos pannorum porrigat extra
Membra sinus, non contiguos, ipsisque figuræ
Partibus impressos, quasi pannus adhæreat illis;
Sed modicè expressos cum lumine servet et umbris:
Quæque intermissis passim sunt dissita vanis,
Copulet, inductis subtérve, supérve lacernis.
Et membra, ut magnis, paucisque expressa lacertis,
Majestate aliis præstant, forma, atque decore:
Haud secus in pannis, quos supra optavimus amplos,

In large, distinct, unwrinkled folds should fly,
Beauty's best handmaid is Simplicity.

To diffrent ranks adapt their proper robe;
With ample pall let monarchs sweep the globe;
In garb succinct and coarse array the swain;
In light and silken veils the virgin train.

Where in black shade the deeper hollow lies,
Assisting art some midway fold supplies,
That gently meets the light, and gently spreads
To break the hardness of opposing shades.

[a] Each nobler symbol classick Sages use,
To mark a virtue, or adorn a Muse.

Perpaucos sinuum flexus, rugasque, striasque,
Membra super, versu faciles, inducere præstat.
Naturæque rei proprius sit pannus, abundans
Patriciis; succinctus erit, crassusque bubulcis,
Mancipiisque; levis, teneris, gracilisque puellis.
Inque cavis maculisque umbrarum aliquando tumescet,
Lumen ut excipiens, operis quâ massa requirit,
Latius extendat, sublatisque aggreget umbris.
[b] Nobilia arma juvant Virtutum ornantque figuras,

[a] XXIII. Of Picturesque Ornament.

[b] XXIII. Tabulæ Ornamentum.

Ensigns of war, of peace, or Rites divine,
These in thy work with dignity may shine:
[c] But sparingly thy earth-born stores unfold,
Nor load with gems, nor lace with tawdry gold;
Rare things alone are dear in custom's eye,
They lose their value as they multiply.
[d] Of absent forms the features to define,
Prepare a model to direct thy line;
[e] Each garb, each custom, with precision trace,
Unite in strict decorum time with place;
[f] And emulous alone of genuine fame,
Be Grace, be Majesty thy constant aim,

Qualia Musarum, Belli, cultusque Deorum.
[g] Nec sit opus nimiùm gemmis auroque refertum;
Rara etenim magno in pretio, sed plurima vili.
[h] Quæ deinde ex vero nequeant præsente videri,
Prototypum prius illorum formare juvabit.
[i] Conveniat locus, atque habitus; ritusque decusque
[k] Servetur: Sit nobilitas, Charitumque venustas,

[c] XXIV. Ornament of Gold and Jewels.
[d] XXV. Of the Model.
[e] XXVI. Union of the Piece.
[f] XXVII. Grace and Majesty.
[g] XXIV. Ornamentum Auri et Gemmarum.
[h] XXV. Prototypus.
[i] XXVI. Convenientia rerum cum Scena.
[k] XXVII. Charitos et Nobilitas.

That Majesty, that Grace so rarely given
To mortal man, nor taught by art but Heaven.
[l] In all to sage propriety attend,
Nor sink the clouds, nor bid the waves ascend;
Lift not the mansions drear of Hell or Night
Above the Thunderer's lofty arch of light;
Nor build the column on an osier base;
But let each object know its native place.
[m] Thy last, thy noblest task remains untold,
Passion to paint, and sentiment unfold;
Yet how these motions of the mind display!
Can colours catch them, or can lines pourtray?

(Rarum homini munus, Cœlo, non arte petendum.)
Naturæ sit ubique tenor, ratioque sequenda.
[n] Non vicina pedum tabulata excelsa Tonantis
Astra domus depicta gerent, nubesque, notosque;
Nec mare depressum laquearia summa, vel Orcum;
Marmoreamque feret cannis vaga pergula molem:
Congrua sed propriâ semper statione locentur.
[o] Hæc præter, motus animorum, et corde repostos

[l] XXVIII. Every thing in its proper place.
[m] XXIX. The Passions.
[n] XXVIII. Res quæque locum suum teneat.
[o] XXIX. Affectus.

Who shall our pigmy pencils arm with might
To seize the Soul, and force her into sight?
Jove, Jove alone; his highly-favour'd few
Alone can call such miracles to view.

But this to rhet'rick and the schools I leave,
Content from ancient lore one rule to give:
" By tedious toil no passions are exprest,
" His hand who feels them strongest paints them best."
[p] Yet shall the Muse with all her force proscribe
Of base and barbarous forms that Gothick tribe,

Exprimere affectus, paucisque coloribus ipsam
Pingere posse animam, atque oculis præbere videndam,
" *Hoc opus, hic labor est. Pauci, quos æquus amavit*
" *Jupiter, aut ardens avexit ad æthera virtus,*
" *Dis similes potuere*" manu miracula tanta.
Hos ego rhetoribus tractandos desero; tantùm
Egregii antiquum memorabo sophisma magistri:
" *Verius affectus animi vigor exprimit ardens,*
" *Soliciti nimiùm quam sedula cura laboris.*"
[q] Denique nil sapiat Gothorum barbara trito

[p] XXX. Gothick Ornament to be avoided,

[q] XXX. Gothorum Ornamenta fugienda.

Which sprung to birth, what time, thro' lust of sway,
Imperial Latium bade the world obey :
Fierce from the north the headlong demons flew,
The wreaths of Science wither'd at their view ;
Plagues were their harbingers, and war accurst,
And luxury, of every fiend the worst :
Then did each Muse behold her triumphs fade,
Then pensive Painting droop'd the languish'd head ;
And sorrowing Sculpture, while the ruthless flame
Involv'd each trophy of her sisters fame,
Fled to sepulchral cells her own to save,
And lurk'd a patient inmate of the grave.

Ornamenta modo, sæclorum et monstra malorum :
Queis ubi bella, famem, et pestem, discordia, luxus,
Et Romanorum res grandior intulit orbi,
Ingenuæ periere artes, periere suberbæ
Artificum moles ; sua tunc miracula vidit
Ignibus absumi Pictura, latere coacta
Fornicibus, sortem et reliquam confidere cryptis ;
Marmoribusque diu Sculptura jacere sepultis.

Meanwhile beneath the frown of angry Heaven
Unworthy every boon its smile had given.
Involv'd in errors cloud, and scorn'd of light,
The guilty Empire sunk. Then horrid Night,
And Dulness drear their murky vigils kept,
In savage gloom the impious Ages slept,
Till Genius, starting from his rugged bed,
Full late awoke, the ceaseless tear to shed
For Perish'd art; for those celestial hues,
Which Zeuxis, aided by the Attick Muse,
[r] Gave to the wond'ring eye: She bade his name,
With thine, Apelles, gild the lists of fame;

Imperium interea, scelerum gravitate fatiscens,
Horrida nox totum invasit, donoque superni
Luminis indignum, errorum caligine mersit,
Impiaque ignaris damnavit sæcla tenebris.
Unde coloratum Graiis huc usque magistris
Nil superest tantorum hominum, quod mente modoq;
Nostrates juvet artifices, doceatque laborem;
[s] Nec qui Chromaticês nobis, hoc tempore, partes
Restituat, quales Zeuxis tractaverat olim,
Hujus quando magâ velut arte æquavit Apellem

[r] COLOURING the third Part of Painting.

[s] CHROMATICES tertia Pars Picturæ.

With thine to colouring's brightest glories soar,
The Gods applaud him, and the world adore.
Alas! how lost those magick mixtures all!
No hues of this now animate the wall;
How then shall modern art those hues apply,
How give design its finish'd dignity?
Return fair COLOURING! all thy lures prepare,
Each safe deception, every honest snare,
Which brings new lovers to thy sister's train,
Skilful at once to charm, and to retain;
Come, faithful Siren! chast seducer! say,
What laws control thee, and what powers obey.

Pictorum archigraphum, meruitque coloribus altam
Nominis æterni famam, toto orbe sonantem.
Hæc quidem ut in tabulis fallax, sed grata venustas,
Et complementum graphidos, mirabile visu,
Pulchra vocabatur, sed subdola, lena sororis:
Non tamen hoc lenocinium, fucusque, dolusque
Dedecori fuit unquam; illi sed semper honori,
Laudibus et meretis; hanc ergo nosse juvabit.

Know first, that light displays and shade destroys
Refulgent Nature's variegated dyes.
Thus bodies near the light distinctly shine
With rays direct, and as it fades decline.
Thus to the eye oppos'd with stronger light
They meet its orb, for distance dims the sight.
[t] Learn hence to paint the parts that meet the view
In spherick forms, of bright and equal hue;
While, from the light receding or the eye,
The sinking outlines take a fainter dye.

Lux varium, vivumque dabit, nullum umbra, colorem.
Quo magis adversum est corpus, lucique propinquum.
Clarius est lumen; nam debilitatur eundo.
Quo magis est corpus directum, oculisque propinquum,
Conspicitur melius; nam visus hebescit eundo.
[u] Ergo in corporibus, quæ visa adversa, rotundis,
Integra sunt, extrema abscedant perdita signis

[t] XXXI. The conduct of the Tints of Light and Shadow.

[u] XXXI. Tonorum Luminum et Umbrarum ratio.

Lost and confus'd progressively they fade,
Not fall precipitate from light to shade.
This Nature dictates, and this taste pursues,
Studious in gradual gloom her lights to lose;
The various whole with soft'ning tints to fill,
As if one single head employ'd her skill.
Thus if bold fancy plan some proud design,
Where many various groups divide or join,
(Tho' sure from more than there confusion springs,)
One globe of light and shade o'er all she flings;
Yet skill'd the separate masses to dispose,
Where'er, in front, the fuller radiance glows,
Behind, a calm reposing gloom she spreads,
Relieving shades with light, and light with shades.

Confusis, non præcipiti labentur in umbram
Clara gradu, nec adumbrata in clara alta repentè
Prorumpant; sed erit sensim hinc atque inde meatus
Lucis et umbrarum; capitisque unius ad instar,
Totum opus, ex multis quanquam sit partibus, unus
Luminis umbrarumque globus tantummodo fiet,
Sive duas, vel tres ad summum, ubi grandius esset
Divisum pegma in partes statione remotas.

And as the centre of some convex glass,
Draws to a point the congregated mass
Of dazzling rays, that, more than nature bright,
Reflect each image in an orb of light,
While from that point the scatter'd beams retire,
Sink to the verge, and there in shade expire;
So strongly near, so softly distant throw
On all thy rounded groups the circling glow.
As is the Sculptor's, such the Painter's aim,
Their labour different, but their end the same;
What from the marble the rude chissel breaks,
The softer pencil from the canvass takes:

Sintque ita discreti inter se, ratione colorum,
Luminis, umbrarumque, antrorsum ut corpora clara
Obscura umbrarum requies spectanda relinquat;
Claroque exiliant umbrata atque aspera campo.
Ac veluti in speculis convexis, eminet ante
Asperior reipsâ vigor, et vis aucta colorum
Partibus adversis; magis et fuga rupta retrorsum
Illorum est, (ut visa minùs vergentibus oris,)
Corporibus dabimus formas hoc more rotundas.
Mente modoque igitur plastes, et pictor, eodem
Dispositum tractabit opus; quæ sculptor in orbem
Atterit, hæc rupto procul abscedente colore
Assequitur pictor, fugientiaque illa retrorsum

And, skill'd remoter distances to keep,
Surrounds the outline pale in shadows deep;
While on the front the sparkling lustre plays,
And meets the eye in full meridian blaze.
True Colouring thus, in plastick power excells,
Fair to the visual point her forms she swells,
And lifts them from their flat aërial ground
Warm as the life, and as the statue round.

[x] In silver clouds in ether's blue domain,
Or the clear mirrour of the wat'ry plain,
If chance some solid substance claim a place,
Firm and opaque amid the lucid space,

Jam signata minùs confusa coloribus aufert:
Anteriora quidem directè adversa, colore
Integra vivaci, summo cum lumine et umbra
Antrorsum distincta refert, velut aspera visu;
Sicque super planum inducit leucoma colores,
Hos velut ex ipsâ naturâ immotus eodem
Intuitu circum statuas daret inde rotundas.

[y] Densa figurarum solidis quæ corpora formis
Subdita sunt tactu, non translucent, sed opaca

[x] XXXII. Dense and opaque bodies with translucent ones.

[y] XXXII. Corpora densa et opaca translucentibus.

Rough let it swell and boldly meet the sight,
Mark'd with peculiar strength of shade and light;
There blend each earthly tint of heaviest sort,
At once to give consistence and support,
While the bright wave, soft cloud, or azure sky,
Light and pellucid from that substance fly.
[z] Permit not two conspicuous lights to shine
With rival radiance in the same design;
But yield to one alone the power to blaze
And spread the extensive vigour of its rays,

In translucendi spatio ut super aëra, nubes,
Limpida stagna undarum, et inania cætera debent
Asperiora illis prope circumstantibus esse;
Ut distincta magis firmo cum lumine et umbra,
Et gravioribus ut sustenta coloribus, inter
Aërias species subsistant semper opaca:
Sed contra, procul abscedant prelucida densis,
Corporibus leviora; uti nubes, aër, et undæ.
[a] Non poterunt diversa locis duo lumina eâdem
In tabulâ paria admitti, aut æqualia pingi:

[z] XXXIII. There must not be two equal Lights in the Picture.

[a] XXXIII. Non duo ex cœlo Lumina in tabulam æqualia.

There where the noblest figures are display'd;
Thence gild the distant parts, and lessening fade:
As fade the beams which Phœbus from the East
Flings vivid forth to light the distant West,
Gradual those vivid beams forget to shine,
So gradual let thy pictur'd lights decline.
The sculptor'd forms which some proud Circus grace,
In Parian marble or Corinthian brass,
Illumin'd thus, give to the gazing eye
Th' expressive head in radiant Majesty,
While to each lower limb the fainter ray
Lends only light to mark, but not display:

Majus at in mediam lumen cadet usque tabellam
Latius infusum, primis quasumma figuris
Res agitur, circumque oras minuetur eundo:
Utque in progressu jubar attenuatur ab ortu
Solis, ad occasum paulatìm, et cessat eundo;
Sic tabulis lumen, tota in compage colorum,
Primo à fonte, minus sensim declinat eundo.
Majus ut in statuis, per compita stantibus urbis,
Lumen habent partes superæ, minus inferioris;
Idem erit in tabulis; majorque nec umbra, vel ater
Membra figurarum intrabit color, atque secabit:

So let thy pencil fling its beams around,
Nor e'er with darker shades their force confound.
For shades too dark, dissever'd shapes will give,
And sink the parts their softness would relieve:
Then only well reliev'd, when like a veil
Round the full lights the wand'ring shadows steal;
Then only justly spread, when to the sight
A breadth of shade pursues a breadth of light.
This charm to give, great Titian wisely made
The cluster'd grapes his rule of light and shade.
[b] White, when it shines with unstain'd lustre clear
May bear an object back, or bring it near;

Corpora sed circum umbra cavis latitabit oberrans;
Atquè ita quæretur lux opportuna figuris,
Ut late infusum lumen lata umbra sequatur.
Unde, nec immeritò, fertur Titianus ubique
Lucis et umbrarum normam appellâsse *racemum*.
[c] Purum album esse potest propriusque magisque remotum:

[b] XXXIV. Of White and Black.

[c] XXXIV. Album et Nigrum.

Aided by black it to the front aspires,
That aid withdrawn it distantly retires;
But black unmix'd, of darkest midnight hue,
Still calls each object nearer to the view.
[d] Whate'er we spy thro' colour'd light or air,
A stain congenial on their surface bear,
While neighb'ring forms by joint reflection give
And mutual take the dyes that they receive.
[e] But where on both alike one equal light
Diffusive spreads, the blending tints unite.
For *breaking* colours thus (the ancient phrase
By Artists used) fair Venice claims our praise:

Cum nigro antevenit propriùs; fugit absq; remotum;
Purum autem nigrum antrorsum venit usque propinquum. 332

Lux fucata suo tingit miscetque colore
Corpora, sicque suo, per quem lux funditur, aër.
[f] Corpora juncta simul, circumfusosque colores 335
Excipiunt, propriumque aliis radiosa reflectunt.
[g] Pluribus in solidis liquidâ sub luce propinquis,
Participes, mixtosque simul decet esse colores.
Hanc normam Veneti pictores ritè sequuti,

[d] XXXV. The Reflection of Colours.

[e] XXXVI. The Union of Colours.

[f] XXXV. Colorum reflectio.

[g] XXXVI. Unio Colorum.

She, cautious to transgress so sage a rule,
Confin'd to soberest tints her learned school;
For tho' she lov'd by varied mode to join
Tumultuous crowds in one immense design,
Yet there we ne'er condemn such hostile hues
As cut the parts or glaringly confuse;
In tinsel trim no foppish form is drest.
Still flows in graceful unity the vest;
And o'er that vest a kindred mantle spreads,
Unvaried but by power of lights and shades,
Which mildly mixing, every social dye,
Unites the whole in loveliest harmony.

(Quæ fuit antiquis *corruptio* dicta *colorum*,)
Cùm plures opere in magno posuêre figuras,
Nè conjuncta simul variorum inimica colorum
Congeries formam implicitam, et concisa minutis
Membra daret pannis, totam unamquamque figuram
Affini, aut uno tantùm vestire colore,
Sunt soliti; variando tonis tunicamque, togamque,
Carbaseosque sinus, vel amicum in lumine et umbra
Contiguis circum rebus sociando colorem.

[h] When small the space, or pure the ambient air,
Each form is seen in bright precision clear;
But if thick clouds that purity deface,
If far extend that intervening space,
There all confus'd the objects faintly rise,
As if prepar'd to vanish from our eyes.
[i] Give them each foremost part a touch so bright,
That, o'er the rest, its domineering light
May much prevail; yet, relative in all,
Let greater parts advance before the small.

[k] Qua minus est spatii aërei, aut quà purior aër,
Cuncta magis distincta patent, speciesque reservant:
Quâque magis densus nebulis, aut plurimus aër
[l] Amplum inter fuerit spatium porrectus, in auras
Confundet rerum species, et perdet inanes.
Anteriora magis semper finita, remotis
Incertis dominentur et abscedentibus, idque
More relativo, ut majora minoribus extent.

[h] XXXVII. Of the Interposition of Air.
[i] XXXVIII. The Relation of Distances.
[k] XXXVII. Aër interpositus.
[l] XXXVIII. Distantiarum Relatio.

[m] Minuter forms, when distantly we trace,
Are mingled all in one compacted mass;
Such the light leaves that clothe remoter woods,
And such the waves on wide-extended floods.
[n] Let each contiguous part be firm allied,
Nor labour less the separate to divide;
Yet so divide that to th' approving eye
They both at small and pleasing distance lie.
[o] Forbid two hostile colours close to meet,
And win with middle tints their union sweet;

[p] Cuncta minuta procul massam densantur in unam;
Ut folia arboribus sylvarum, et in æquore fluctus.
[q] Contigua inter se coëant, sed dissita distent,
Distabuntque tamen grato, et discrimine parvo.
[r] Extrema extremis contraria jungere noli;
Sed medio sint usque gradu sociata coloris.

[m] XXXIX. Of Bodies which are distanced.

[n] XL. Of contiguous and separated Bodies.

[o] XLI. Colours very opposite to each other never to be joined.

[p] XXXIX. Corpora procul distantia.

[q] XL. Contigua et Dissita.

[r] XLI. Contraria extrema fugienda.

Yet varying all thy tones, let some aspire
[s] Fiercely in front, some tenderly retire.
[t] Vain is the hope by colouring to display
The bright effulgence of the noon-tide ray,
Or paint the full-orb'd Ruler of the skies
With pencils dipp'd in dull terrestrial dyes:
But when mild Evening sheds her golden light;
When morn appears array'd in Modest white;
When soft suffusion of the vernal shower
Dims the pale sun; or, at the thund'ring hour,
When, wrapt in crimson clouds, he hides his head,
Then catch the glow and on the canvass spread.

[u] Corporum erit tonus atque color variatus ubique;
Quærat amicitiam retro; ferus emicet ante.
[x] Supremum in tabulis lumen captare diei,
Insanus labor artificum; cùm attingere tantum
Non pigmenta queant: auream sed vespere lucem,
Seu modicùm mane albentem; sive ætheris actam
Post hyemen nimbis transfuso sole caducam;
Seu nebulis fultam accipient, tonitruque rubentem,

[s] XLII. Diversity of Tints and Colours.
[t] XLIII. The Choice of Light.
[u] XLII. Tonus et Color varii.
[x] XLIII. Luminis delectus.

[y] Bodies of polish'd or transparent tone,
Of metal, crystal, iv'ry, wood, or stone:
And all whose rough unequal parts are rear'd,
The shaggy fleece, thick fur, or bristly beard;
The liquid too; the sadly melting eye,
The well-comb'd locks that wave with glossy dye;
Plumage and silks; a floating form that take,
Fair Nature's mirrour, the extended lake;
With what immers'd thro' its calm medium shines
By reflex light, or to its surface joins;
These first with thin and even shades portray,
Then, on their flatness strike th' enlivening ray,
Bright and distinct,—and last, with strict review,
Restore to every form its outline true.

[z] Lævia quæ lucent, veluti crystalla, metalla,
Ligna, ossa, et lapides; villosa, ut vellera, pelles,
Barbæ, aqueique oculi, crines, holoserica, plumæ;
Et liquida, ut stagnans aqua, reflexæque sub undis
Corporeæ species, et aquis contermina cuncta,
Subter ad extremum liquidè sint picta, superque
Luminibus percussa suis, signisque repostis.

[y] XLIV. Of certain Things relating to the practical part. [z] XLIV. Quædam circa Praxim.

[a] By mellowing skill thy ground at distance cast,
Free as the air, and transient as its blast;
There all thy liquid colours sweetly blend,
There all the treasures of thy palette spend,
And every form retiring to that ground
Of hue congenial to itself compound.
[b] The hand that colours well, must colour bright;
Hope not that praise to gain by sickly white;
[c] But amply heap in front each splendid dye,
Then thin and light withdraw them from the eye,

[d] Area, vel campus tabulæ vagus esto, levisque
Abscedat latus, liquidèque bene unctus amicis
Tota ex mole coloribus, unâ sive patellâ;
Quæque cadunt retro in campum, confinia campo.
[e] Vividus esto color, nimio non pallidus albo;
Adversisque locis ingestus plurimus, ardens:
Sed levitèr parcèque datus vergentibus oris.
[f] Cuncta labore simul coëant, velut umbrâ in eâdem,

[a] XLV. The Field of the Picture.
[b] XLVI. Of the Vivacity of Colours.
[c] XLVII. Of Shadows.
[d] XLV. Campus Tabulæ.
[e] XLVI. Color vividus, non tamen pallidus.
[f] XLVII. Umbra.

[g] Mix'd with that simple unity of shade,
As all were from one single palette spread.
[h] Much will the mirrour teach, or evening grey,
When o'er some ample space her twilight ray
Obscurely gleams; hence art shall best perceive
On distant parts what fainter hues to give.
[i] Whate'er the form which our first glance commands,
Whether in front or in profile he stands,
Whether he rule the group, or singly reign,
Or shine at distance on some ample plain,
On that high-finish'd form let Paint bestow
Her midnight shadow, her meridian glow.

[k] Tota siet tabula ex unâ depicta patellâ.
Multa ex naturâ speculum præclara docebit;
[l] Quæque procul sero spatiis spectantur in amplis.
[m] Dimidia effigies, quæ sola, vel integra plures
Ante alias posita ad lucem, stat proxima visu,
Et latis spectando locis, oculisque remota,
Luminis umbrarumque gradu sit picta supremo.

[g] XLVIII. The Picture to be of one Piece.
[h] XLIX. The Looking Glass the Painter's best Master.
[i] L. A half Figure or a whole one before others.
[k] XLVIII. Ex una patella sit tabula.
[l] XLIX. Speculum Pictorum Magister.
[m] L. Dimidia Figura, vel integra, ante alias.

[n] The portrait claims from imitative art
Resemblance close in each minuter part,
And this to give, the ready hand and eye
With playful skill the kindred features ply;
From part to part alternately convey
The harmonizing gloom, the darting ray,
With tones so just, in such gradation thrown,
Adopting Nature owns the work her own.

[o] Say, is the piece thy hand prepares to trace
Ordain'd for nearer sight, or narrow space?
Paint it of soft and amicable hue:
But, if predestin'd to remoter view,
Thy strong unequal varied colours blend;
And ample space to ample figures lend,

[p] Partibus in minimis imitatio justa juvabit
Effigiem, alternas referendo tempore eodem
Consimiles partes, cum luminis atque coloris
Compositis, justisque tonis; tunc parta labore
Si facili et vegeto micat ardens, viva videtur.

[q] Visa loco angusto tenerè pingantur, amico
Juncta colore, graduque; procul quæ picta, feroci
Sint et inæquali variata colore tonoque.
Grandia signa volunt spatia ampla, ferosque colores.

[n] LI. A Portrait.
[o] LII. The Place of the Picture.
[p] LI. Effigies.
[q] LII. Locus Tabulæ.

[r] Where to broad lights the circumambient shade
In liquid play by labour just is laid;
[s] Alike with liveliest touch the forms portray,
Where the dim window half excludes the day;
But, when expos'd in fuller light or air,
A brown and sober cast the group may bear.
[t] Fly every foe to elegance and grace,
Each yawning hollow, each divided space;
Whate'er is trite, minute, abrupt, or dry,
Where light meets shade in flat equality;
Each theme fantastick, filthy, vile, or vain.
That gives the soul disgust, or senses pain;

[u] Lumina lata, unctas simul undique copulet umbras
[x] Extremus labor. In tabulas demissa fenestris
Si fuerit lux parva, color clarissimus esto:
Vividus at contra, obscurusque, in lumine aperto.
[y] Quæ vacuis divisa cavis, vitare memento;
Trita, minuta, simul quæ non stipata dehiscunt,
Barbara, cruda oculis, rugis fucata colorum;

[r] LIII. Large Lights.
[s] LIV. The quantity of Light and Shade to be adapted to the Place of the Picture.
[t] LV. Things which are disagreeable in Painting to be avoided.
[u] LIII. Lumina lata.
[x] LIV. Quantitas luminis loci in quo tabula est exponenda.
[y] LV. Errores et Vitia Picturæ.

Monsters of barbarous birth, Chimeras drear,
That pall with ugliness, or awe with fear.
And all that chaos of sharp broken parts,
Where reigns confusion, or whence discord starts
[z] Yet hear me, youths! while zealous ye forsake
Detected faults, this friendly caution take,—
Shun all excess; and with true wisdom deem,
That vice alike resides in each extreme.
[a] Know, if supreme perfection be your aim,
If classick praise your pencil hope to claim,
Your noble outlines must be chaste, yet free,
Connected all with studied harmony:

Luminis umbrarumque tonis æqualia cuncta;
Fœda, cruenta, cruces, obscœna, ingrata, chimeras,
Sordidaque et misera, et vel acuta, vel aspera tactu;
Quæque dabunt formæ, temerè congesta, ruinam,
Implicitas aliis confundent mixtaque partes.
[b] Dumque fugis vitiosa, cave in contraria labi
Damna mali; vitium extremis nam super inhæret.
[c] Pulchra gradu summo, graphidos stabilita vetustæ

[z] LVI. The prudential part of a Painter.

[a] LVII. The idea of a beautiful Picture.

[b] LVI. Prudentia in Pictore.

[c] LVII. Elegantium Idæa Tabularum.

Few in their parts, yet those distinct and great;
Your Colouring boldly strong, yet softly sweet.
[d] Know, he that well begins has half achiev'd
His destin'd work. Yet late shall be retriev'd
That time mispent, that labour worse than lost,
The young disciple, to his dearest cost,
Gives to a dull preceptor's tame designs;
His tawdy colours, his erroneous lines,
Will to the soul that poison rank convey,
Which life's best length shall fail to purge away
Yet let not your untutor'd childhood strive
Of Nature's living charms the sketch to give,

Nobilibus signis, sunt grandia, dissita, pura,
Tersa, velut minimè confusa, labore ligata,
Partibus ex magnis paucisque efficta, colorum
Corporibus distincta feris, sed semper amicis.
[e] Qui bene cæpit, uti facti jam fertur habere
Dimidium; picturam ita nil sub limine primo
Ingrediens, puer offendit damnosius arti,
Quàm varia errorum genera, ignorante magistro,
Ex pravis libare *typis*, mentemque veneno
Inficere, in toto quod non abstergitur ævo.
Nec graphidos rudis artis adhuc cito qualiacunque

[d] LVIII. Advice to a young Painter.

[e] LVIII. Pictor Tyro.

Till, skill'd her separate features to design,
You know each muscle's site, and how they join.
These while beneath some master's eye you trace,
Vers'd in the lore of symmetry and grace,
Boldly proceed: his precepts shall impart
Each sweet deception of the pleasing art:
Still more than precept shall his practice teach,
And add what self-reflection ne'er can reach.
[f] Oft, when alone, the studious hour employ
On what may aid your art, and what destroy;
[g] Diversity of parts is sure to please,
If all the various parts unite with ease;

Corpora viva super studium meditabitur, ante
Illorum quàm symmetriam, internodia, formam
Noverit, inspectis, docto evolvente magistro,
Archetypis, dulcesque dolos præsenserit artis.
Plusque manu ante oculos quam voce docebitur usis.
[h] Quære artem quæcunque juvant; fuge quæque repugnant.
[i] Corpora diversæ naturæ juncta placebunt;
Sic ea quæ facili contempta labore videntur:

[f] LIX. Art must be subservient to the Painter.

[g] LX. Diversity and Facility are pleasing.

[h] LIX. Ars debet servire Pictori, non Pictor Arti.

[i] LX. Oculos recreant diversitas et operis facilitas, quæ speciatim Ars dicit.

As surely charms that voluntary style,
Which careless plays, and seems to mock at toil;
For labour'd lines with cold exactness tire,
'Tis freedom only gives the force and fire
Etherial; she, with alchymy divine,
Brightens each touch, ennobles every line;
Yet pains and practice only can bestow
This facile power of hand, whose liberal flow
With grateful fraud its own exertions veils;
He best employs his art who best conceals.
[k] This to obtain, let taste with judgement join'd
The future whole infix upon thy mind;
Be there each line in truth ideal drawn,
Or ere a colour on the canvass dawn;

Æthereus quippe ignis inest et spiritus illis;
Mente diu versata, manu celeranda repenti.
Arsque laborque operis grata sic fraude latebit:
Maxima deinde erit ars, nihil artis inesse videri.
[l] Nec prius inducas tabulæ pigmenta colorum,
Expensi quàm signa typi stabilita nitescant,
Et menti præsens operis sit pegma futuri.

[k] LXI. The Original must be in the Head, and the Copy on the Cloth.

[l] LXI. Archetypus in mente, Apographus in tela.

Then as the work proceeds, that work submit
To sight instinctive, not to doubting wit;
[m] The eye each obvious errour swift descries,
Hold then the compass only in the eyes.
[n] Give to the dictates of the Learn'd respect,
Nor proudly untaught sentiments reject,
Severe to self alone: for self is blind,
And deems each merit in its offspring join'd:
Such fond delusion time can best remove,
Concealing for a while the child we love:
By absence then the eye impartial grown,
Will tho' no friend assist, each errour own;

[o] Prævaleat sensus rationi, quæ officit arti
Conspicuæ; inque oculis tantummodo circinus esto.
[p] Utere doctorum monitis, nec sperne superbus
Discere, quæ de te fuerit sententia vulgi:
Est cæcus nam quisque suis in rebus, et expers
Judicii, prolemque suam miratur amatque.
Ast ubi consilium deerit sapientis amici,
Id tempus dabit, atque mora, intermissa labori.

[m] LXII. The Compass to be in the Eyes.

[n] LXIII. Pride an enemy to good Painting.

[o] LXII. Circinus in Oculis.

[p] LXIII. Superbia Pictori nocet plurimum.

But these subdued, let thy determin'd mind
Veer not with every critick's veering wind,
Or e'er submit thy genius to the rules
Of prating fops, or self-important fools;
Enough if from the Learn'd applause be won;
Who doat on random praises, merit none.

[q] By Nature's sympathetick power, we see,
As is the Parent, such the progeny:
Ev'n Artists, bound by their instinctive law,
In all their works their own resemblance draw:
Learn then "to know thyself;" that precept sage
Shall best allay luxuriant Fancy's rage;
Shall point how far indulgent Genius deigns
To aid her flight, and to what point restrains.

Non facilis tamen ad nutus, et inania vulgi
Dicta, levis mutabis opus, geniumque relinques:
Nam qui parte sua sperat bene posse mereri
Multivaga de plebe, nocet sibi, nec placet ulli.
[r] Cumque opere in proprio soleat se pingere pictor,
(Prolem adeo sibi ferre parem natura suevit,)
Proderit imprimis pictori γνωθι σεαυτον,
Ut data quæ genio colat, abstineatque negatis.

[q] LXIV. Know thyself. [r] Nosce teipsum.

But as the blushing fruits, the breathing flowers,
Adorning Flora's and Pomona's bowers,
When forcing fires command their buds to swell,
Refuse their dulcet taste, their balmy smell;
So labour's vain extortion ne'er achieves
That grace supreme which willing Genius gives.
[s] Thus tho' to pains and practice much we owe,
Tho' thence each line obtains its easy flow,
Yet let those pains, that practice, ne'er be join'd,
To blunt the native vigour of the mind.
[t] When shines the Morn, when in recruited course
The spirits flow, devote their active force

Fructibus utque suus nunquam est sapor, atque venustas
Floribus, insueto in fundo, præcoce sub anni
[u] Tempore, quos cultus violentus et ignis adegit:
Sic nunquam, nimio quæ sunt extorta labore,
Et picta invito genio, nunquam illa placebunt.
[x] Vera super meditando, manûs labor improbus adsit;

[s] LXV. Perpetually practice, and do easily what you have conceived.

[t] LXVI. The Morning most proper for work.

[u] LXV. Quod mente conceperis manu comproba.

[x] LXVI. Matutinum Tempus labori aptum.

To every nicer part of thy design,
[y] But pass no idle day without a line:
[z] And wand'ring oft the crowded streets along,
The native gestures of the passing throng
Attentive mark; for many a casual grace,
Th' expressive lines of each impassion'd face
That bears its joys or sorrows undisguis'd,
May by observant taste be there surpriz'd.
Thus, true to art, and zealous to excel,
Ponder on Nature's powers, and weigh them well!
Explore thro' earth and heaven, thro' sea and skies.
The accidental graces as they rise;

Nec tamen obtundat genium, mentisque vigorem.
[a] Optima nostrorum pars matutina dierum,
Difficili hanc igitur potiorem impende labori.
[b] Nulla dies abeat, quin linea ducta supersit:
Perque vias, vultus hominum, motusque notabis
Libertate sua proprios, positasque figuras
Ex sese faciles, ut inobservatus, habebis.

[y] LXVII. Every day do something.

[z] LXVIII. The method of catching natural Passions.

[a] LXVII. Singulis diebus aliquid faciendum.

[b] LXVIII. Affectus inobservati et naturales.

[c] And while each present form the Fancy warms,
Swift on thy tablets fix its fleeting charms,
To Temperance all our liveliest powers we owe,
She bids the Judgement wake, the Fancy flow;
For her the Artist shuns the fuming feast,
The midnight roar, the Bacchanalian guest,
And seeks those softer opiates of the soul,
The social circle, the diluted bowl:
Crown'd with the freedom of a single life,
He flies domestick din, litigious strife;
Abhors the noisy haunts of bustling trade,
And steals serene to solitude and shade;

[d] Mox quod cumque mari, terris, et in aëre pulchrum
Contigerit, chartis propera mandare paratis,
Dum præsens animo species tibi fervet hianti.
Non epulis nimis indulget Pictura, meroque
Parcit: Amicorum nisi cum sermone benigno
Exhaustam reparet mentem recreata; sed inde
Litibus, et curis, in cœlibe libera vita,
Secessus procul à turba, strepituque remotos,
Villarum, rurisque beata silentia quærit:
Namque recollecto, totâ incumbente Minervâ,

[c] LXIX. Of the Table-Book.

[d] LXIX. Non desint pugillares.

There calmly seated in his village bower,
He gives to noblest themes the studious hour,
While Genius, Practice, Contemplation join
To warm his soul with energy divine;
For paltry gold let pining Misers sigh,
His soul invokes a nobler Deity;
Smit with the glorious avarice of fame,
He claims no less than an immortal name;
Hence on his fancy just conception shines,
True judgement guides his hand, true taste refines;
Hence ceaseless toil, devotion to his art,
A docile temper, and a generous heart;
Docile, his sage Preceptor to obey,
Generous, his aid with gratitude to pay;

Ingenio, rerum species præsentior extat;
Commodiusque operis compagem amplectitur omnem.
Infami tibi non potior sit avare peculi
Cura, aurique fames, modicâ quam sorte beato,
Nominis æterni, et laudis pruritus habendæ,
Condignæ pulchrorum operum mercedis in ævum.
Judicium, docile ingenium, cor nobile, sensus
Sublimes, firmum corpus, florensque juventa,
Commoda res, labor, artis amor, doctusque magister:

Blest with the bloom of youth, the nerves of health,
And competence, a better boon than wealth.
Great blessings these! yet will not these empower
His tints to charm at every labouring hour:
All have their brilliant moments, when alone
They paint as if some star propitious shone.
Yet then, e'en then, the hand but ill conveys
The bolder grace that in the fancy plays:
Hence, candid Criticks, this sad truth confest,
Accept what least is bad, and deem it best;
Lament the soul in errour's thraldom held,
Compare life's span with art's extensive field;
Know that, ere perfect taste matures the mind,
Or perfect practice to that taste be join'd,

Et quamcumque voles occasio porrigat ansam,
Ni genius quidam adfuerit, sydusque benignum,
Dotibus his tantis, nec adhuc ars tanta paratur.
Distat ab ingenio longè manus. Optima doctis
Censentur, quæ prava minus; latet omnibus error;
Vitaque tam longæ brevior non sufficit arti.
Desinimus nam posse senes, cùm scire periti

Comes age, comes sickness, comes contracting pain,
And chills the warmth of youth in every vein.
Rise then, ye youths, while yet that warmth inspires,
While yet nor years impair, nor labour tires,
While health, while strength are yours, while that mild ray
Which shone auspicious on your natal day,
Conducts you to Minerva's peaceful quire,—
Sons of her choice, and sharers of her fire,
Rise at the call of art: expand your breast,
Capacious to receive the mighty guest,
While, free from prejudice, your active eye
Preserves its first unsullied purity;

Incipimus, doctamque manum gravat ægra senectus;
Nec gelidis fervet juvenilis in artibus ardor.
Quare agite, O Juvenes, placido quos sydere natos
Paciferæ studia allectant tranquilla Minervæ;
Quosque suo fovet igne, sibique optavit alumnos!
Eja agite, atque animis ingentem ingentibus artem
Exercete alacres, dum strenua corda juventus
Viribus exstimulat vegetis, patiensque laborum est;

While new to beauty's charms, your eager soul
Drinks copious draughts of the delicious whole,
And Memory on her soft, yet lasting page,
Stamps the fresh image which shall charm thro' age.

[e] When duly taught each geometrick rule,
Approach with awful step the Grecian school,
The sculptur'd reliques of her skill survey,
Muse on by night, and imitate by day;
No rest, no pause, till, all her graces known,
A happy habit makes each grace your own.

As years advance, to modern masters come,
Gaze on their glories in majestick ROME;

Dum vacua errorum, nulloque imbuta sapore
Pura nitet mens, et rerum sitibunda novarum,
Præsentes haurit species, atque humida servat!
[f] In geometrali prius arte parumpèr adulti
Signa antiqua super Graiorum addiscite formam;
Nec mora, nec requies, noctuque diuque labori,
Illorum menti atque modo, vos donec agendi
Praxis ab assiduo faciles assueverit usu.
Mox, ubi judicium emensis adoleverit annis,
Singula, quæ celebrant primæ exemplaria classis,

[e] LXX. The Method of Studies for a young Painter.

[f] LXX. Ordo Studiorum.

Admire the proud productions of their skill,
Which VENICE, PARMA, and BOLOGNA fill:
And, rightly led by our preceptive lore,
Their style, their colouring, part by part, explore,
See RAFFAELLE there his forms celestial trace,
Unrivall'd Sovereign of the realms of Grace:
See ANGELO, with energy divine,
Sieze on the summit of correct design:
Learn how, at JULIO's birth, the Muses smil'd,
And in their mystick caverns nurs'd the child;
How, by th' Aonian powers their smile bestow'd,
His pencil with poetick fervour glow'd;
When faintly verse Apollo's charms convey'd,
He oped the shrine, and all the God display'd;

Romani, Veneti, Parmenses, atque Bononi,
Partibus in cunctis pedetentim, atque ordine recto,
Ut monitum suprà est, vos expendisse juvabit.
Hos apud invenit *Raphael* miracula summo
Ducta modo, Veneresque habuit quas nemo deinceps.
Quidquid erat formæ scivit *Bonarota* potenter.
Julius à puero musarum eductus in antris,
Aonias reseravit opes, graphicâque poesi,
Quæ non visa prius, sed tantum audita poetis,
Ante oculos spectanda debit sacraria Phœbi;

His triumphs more than mortal pomp adorns,
With more than mortal rage his battle burns;
His Heroes, happy heirs of fav'ring fame,
More from his art than from their actions claim.

Bright, beyond all the rest, CORREGGIO flings
His ample lights, and round them gently brings
The mingling shade. In all his works we view
Grandeur of style, and chastity of hue.

Yet higher still great TITIAN dar'd to soar,
He reach'd the loftiest heights of colouring's power;
His friendly tints in happiest mixture flow,
His shades and lights their just gradations know;
His were those dear delusions of the art,
That round, relieve, inspirit every part;

Quæque coronatis complevit bella triumphis
Heroum fortuna potens, casusque decoros,
Nobilius re ipsâ antiqua pinxisse videtur.
Clarior ante alios *Corregius* extitit, ampla
Luce superfusa, circum coëuntibus umbris,
Pingendique modo grandi, et tractando colore
Corpora. Amicitiamque, gradusque, dolosque colorum,
Compagemque ita disposuit *Titianus*, ut inde

Hence deem'd divine, the world his merit own'd,
With riches loaded, and with honours crown'd,
From all their charms combin'd, with happy toil,
Did ANNIBAL compose his wond'rous style:
O'er the fair fraud so close a veil is thrown,
That every borrowed grace becomes his own.
[g] If then to praise like their's your souls aspire,
Catch from their works a portion of their fire;
Revolve their labours all, for all will teach,—
Their finish'd picture, and their slightest sketch,
Yet more than these to Meditation's eyes
Great Nature's self redundantly supplies:
Her presence, best of Models! is the source
Whence Genius draws augmented power and force;

Divus sit dictus, magnis et honoribus auctus,
Fortunæque bonis: Quos sedulus *Hannibal* omnes
In propriam mentem, atque modum mirâ arte coëgit.
[h] Plurimus inde labor tabulas imitando juvabit
Egregias, operumque typos; sed plura docebit
Natura ante oculos præsens; nam firmat et auget

[g] LXXI. Nature and Experience perfect Art.

[h] LXXI. Natura et Experientia Artem perficiunt.

Her precepts, best of teachers! give the powers,
Whence art, by practice to perfection soars.
These useful rules from time and chance to save,
In Latian strains, the studious FRESNOY gave:
On Tiber's peaceful banks the Poet lay,
What time the pride of Bourbon urg'd his way,
Thro' hostile camps, and crimson fields of slain,
To vindicate his race and vanquish Spain;
High on the Alps he took his warrior stand,
And thence in ardent volley from his hand
His thunder darted; (*so the Flatterer sings*
In strains best suited to the ear of kings,)
And like ALCIDES, with vindictive tread,
Crush'd the Hispanian lion's gasping head.

Vim genii, ex illâque artem experientia complet.
Multa supersileo quæ commentaria dicent.
Hæc ego, dum memoror subitura volubilis ævi
Cuncta vices, variisque olim peritura ruinis,
Pauca sophismata sum graphica immortalibus ausus
Credere pieriis, Romæ meditatus: ad Alpes,
Dum super insanas moles, inimicaque castra
Borbonidum decus et vindex Lodoicus avorum,
Fulminat ardenti dextrâ, patriæque resurgens
Gallicus Alcides premit Hispani ora leonis.

But mark the Proteus-policy of state:
Now, while his courtly numbers I translate,
The foes are friends, in social league they dare
On Britain to "let slip the Dogs of War."
Vain efforts all, which in disgrace shall end,
If Britain, truly to herself a friend,
Thro' all her realms bids civil discord cease,
And heals her Empire's wounds by arts of Peace.
Rouse, then, fair Freedom! Fan that holy flame,
From whence thy sons their dearest blessings claim;
Still bid them feel that scorn of lawless sway,
Which Interest cannot blind, nor Power dismay:
So shall the Throne, thou gav'st the BRUNSWICK *line,*
Long by that race adorn'd, thy dread Paladium shine.

THE END.

NOTES

ON THE

ART OF PAINTING.

☞ The few Notes which the Translator has inserted, and which are marked M, are merely critical, and relate only to the author's text or his own version.

NOTES

ON THE

ART OF PAINTING.

NOTE 1. VERSE 1.

Two Sister Muses, with alternate fire, &c.

M. DU PILES opens his annotations here, with much learned quotation from Tertullian, Cicero, Ovid, and Suidas, in order to show the affinity between the two arts. But it may perhaps be more pertinent to substitute in the place of it all a single passage, by Plutarch ascribed to Simonides, and which our author, after having quoted Horace, has literally translated: Ζωχραφίαν ειναι ΦΘΕΓΓΟΜΕΝΗΝ την Ποιησιν, ποιησιν δε ΣΙΓΩΣΑΝ την ζωγραφιαν. There is a Latin line somewhere to the same purpose, but I know not whether ancient or modern:

Poema
Est Pictura loquens, mutum Pictura Poema. M.

NOTE II. Verse 33.

Such powers, such praises, heav'n-born pair belong
To magick colouring, and persuasive song.

That is to say, they belong intrinsically and of right. Mr. Wills, in the preface to his version of our poet, first detected the false translations of Du Piles and Dryden, which say, "so much have these divine arts been honoured:" in consequence of which the Frenchman gives a note of four pages, enumerating the instances in which Painting and its Professors have been honoured by kings and great men, ancient and modern. Fresnoy had not this in his idea: He says, "tantus *inest* divis honor artibus atque potestas," which Wills justly and literally translates,

Such powers, such honours, are in arts divine.

M.

NOTE III. Verse 51.

'Tis Painting's first chief business to explore,
What lovelier forms in nature's boundless store,
Are best to art and ancient taste allied,
For ancient taste those forms has best applied.

The Poet, with great propriety, begins by declaring what is *the chief business* of Theory and pronounces it to be a knowledge of what is beautiful in nature:

That form alone, where glows peculiar grace,
The genuine Painter condescends to trace. *v.* 9.

There is an absolute necessity for the Painter to generalize his notions; to paint particulars is not to paint nature, it is only to paint circumstances. When the Artist has conceived in his imagination the image of perfect beauty, or the abstract idea of forms, he may be said to be admitted into the great Council of Nature, and to

Trace Beauty's beam to its eternal spring,
And pure to man the fire celestial bring. *v.* 19.

To facilitate the acquisition of this ideal beauty, the Artist is recommended to a studious examination of ancient Sculpture. R.

NOTE IV. VERSE 55.

Till this be learn'd, how all things disagree,
How all one wretched, blind barbarity!

The mind is distracted with the variety of accidents, for so they ought to be called rather than forms: and the disagreement of

those among themselves will be a perpetual source of confusion and meanness, until, by generalizing his ideas, the painter has acquired the only true criterion of judgement: then with a *Master's care*,

Judge of his art, thro' beauty's realms he flies,
Selects, combines, improves, diversifies. *ver.* 76.

It is better that he should come to diversify on particulars from the large and broad idea of things, than vainly attempt to ascend from particulars to this great general idea: for to generalize from the endless and vicious variety of *actual* forms, requires a mind of wonderful capacity; it is perhaps more than any one mind can accomplish: but when the other, and, I think, better course is pursued, the Artist may avail himself of the united powers of all his predecessors. He sets out with an ample inheritance, and avails himself of the selection of ages. R.

NOTE V. Verse 63.

Of all vain fools with coxcomb talents curst,—

The sententious and Horatian line, (says a later French editor,) which in the original,

is placed to the score of the Ancients, to give it greater weight, is the Author's own. I suspect, however, that he borrowed the thought from some ancient prose-writer, as we see he borrowed from Plutarch before at the opening of his poem. M.

NOTE VI. VERSE 65.

When first the orient beams of beauty move—

The original here is very obscure; when I had translated the passage in the clearest manner I was able, but necessarily with some periphrasis, I consulted a learned friend upon it, who was pleased to approve the version, and to elucidate the text in the following manner: "Cognita." (the things known,) in line 45, refers to "Nosse quid in natura pulchrius," (the thing to be learned,) in line 38: the main thing is to *know* what forms are most beautiful, and to know what forms have been chiefly reputed such by the Ancients. In these when once known, i. e. attended to and considered, the mind of course takes a pleasure, and thus the *conscious* soul becomes enamoured with the object, &c. as in the paraphrase. M.

NOTE VII. Verse 78.

With nimble step pursues the fleeting throng,
And clasps each Venus as she glides along.

The power of expressing these transitory beauties is perhaps the greatest effort of our art, and which cannot be attained till the Student has acquired a facility of drawing nature correctly in its inanimate state. R.

NOTE VIII. Verse 78.

Yet some there are who indiscreetly stray,
Where purblind practice only points the way.

Practice is justly called *purblind;* for practice, that is tolerable in its way, is not totally *blind:* an imperceptible theory, which grows out of, accompanies, and directs it, is never wholly wanting to a sedulous practice; but this goes but a little way with the Painter himself, and is utterly inexplicable to others.

To become a great proficient, an artist ought to see clearly enough to enable him to point out to others the principle on which he works; otherwise he will be confined, and what is worse, he will be uncertain.

A degree of mechanical practice, odd as it may seem, must precede theory. The reason is, that if we wait till we are partly able to comprehend the theory of art, too much of life will be passed to permit us to acquire facility and power: something therefore must be done on trust, by mere imitation of given patterns before the theory of art can be *felt*. Thus we shall become acquainted with the *necessities* of the art, and the very great want of Theory, the sense of which want can alone lead us to take pains to acquire it: for what better means can we have of knowing to a certainty, and of imprinting strongly on our mind our own deficiencies, than unsuccessful attempts? This Theory will be best understood by, and in, practice. If Practice advances too far before Theory, her guide, she is likely to lose her way; and if she keeps too far behind, to be discouraged. R.

NOTE IX. Verse 89.

'Twas not by words Apelles charm'd mankind.

As Fresnoy has condescended to give advice of a prudential kind, let me be permitted here to recommend to the Artist to talk as little as possible of his own works, much less to praise them; and this not so much for the sake of avoiding the character of vanity, as for keeping clear of a real detriment; of a real productive cause which prevents his progress in his art, and dulls the edge of enterprize.

He who has the habit of insinuating his own excellence to the little circle of his friends, with whom he comes into contact, will grow languid in his exertions to fill a larger sphere of reputation: He will fall into the habit of acquiescing in the partial opinions of a few; he will grow restive in his own; by admiring himself, he will come to repeat himself, and then there is an end of improvement. In a Painter it is particularly dangerous to be too good a speaker; it lessens the necessary endeavours to make

himself master of the language which properly belongs to his art, that of his pencil. This circle of self-applause and reflected admiration, is to him the world, which he vainly imagines he has engaged in his party, and therefore supposes that further enterprize becomes less necessary.

Neither is it prudent, for the same reason, to talk much of a work before he undertakes it, which will probably thus be prevented from being ever begun. Even showing a picture in an unfinished state makes the finishing afterwards irksome; the artist has already had the gratification which he ought to have kept back, and made to serve as a spur to hasten its completion. R.

NOTE X. Verse 100.

Some lofty theme let judgement first supply,
Supremely fraught with grace and majesty.

It is a matter of great judgement to know what subjects are or are not fit for painting. It is true that they ought to be such as the verses here direct, full of grace and majesty; but it is not every such subject that

will answer to the Painter. The Painter's theme is generally supplied by the Poet or Historian: but as the Painter speaks to the eye, a story in which fine feeling and curious sentiment is predominant, rather than palpable situation, gross interest, and distinct passion, is not suited to his purpose.

It should be likewise a story generally known; for the Painter, representing one point of time only, cannot inform the spectator what preceded the event, however necessary in order to judge of the propriety and truth of the expression and character of the Actors. It may be remarked that action is the principal requisite in a subject for History-painting; and that there are many subjects which, though very interesting to the reader, would make no figure in representation: such are those subjects which consist in any long *series* of action, the *parts* of which have very much *dependency* each on the other; or where any remarkable point or turn of verbal expression makes a part of the excellence of the story; or where it has its effect from *allusion to circumstances not actually present*. An instance occurs to me

of a subject which was recommended to a Painter by a very distinguished person, but who, as it appears, was but little conversant with the art; it was what passed between James II. and the old Earl of Bedford in the Council which was held just before the Revolution.* This is a very striking piece of history; but so far from being a proper subject, that it unluckily possesses no one requisite necessary for a picture; it has a retrospect to other circumstances of history of a very complicated nature; it marks no general or intelligible action or passion; and it is necessarily deficient in that variety of heads, forms, ages, sexes, and draperies, which sometimes, by good management, supply by picturesque effect the want of real interest in a history.

R.

* Dalrymple's Memoirs i. 168. This writer has quoted no authority for the remarkable anecdote here alluded to: an inexcusable omission. E. M.

NOTE XI. Verse 106.

Then let the virgin canvass smooth expand,
To claim the sketch and tempt the Artist's hand.

I wish to understand the last line as recommending to the artist to paint the sketch previously on canvass, as was the practice with Rubens.

This method of painting the sketch, instead of merely drawing it on paper, will give a facility in the management of colours, and in the handling, which the Italian Painters, not having this custom, wanted: by habit he will acquire equal readiness in doing two things at a time as in doing only one. A Painter, as I have said on another occasion, if possible, should paint all his studies, and consider drawing only as a succedaneum when colours are not at hand. This was the practice of the Venetian Painters, and of all those who have excelled in colouring; Correggio used to say, *C'havea i suoi dessegni nella stremità dè penneli.* The method of Rubens was to sketch his composition in colours, with all the

parts more determined than sketches generally are; from this sketch his scholars advanced the picture as far as they were capable: after which he retouched the whole himself.

The Painter's operation may be divided into three parts; the planning which implies the sketch of the general composition; the transferring that design to the canvass: and the finishing or retouching the whole. If, for dispatch the Artist looks out for assistance, it is in the middle stage only he can receive it; the first and last operation must be the work of his own hand.

R.

NOTE XII. Verse 108.

Then bold Invention all thy powers diffuse,
Of all thy Sisters thou the noblest muse.

The Invention of a Painter consists not in inventing the subject, but in a capacity of forming in his imagination the subject in a manner best accommodated to his art, though wholly borrowed from Poets, Historians, or popular tradition. For this purpose he has

full as much to do, and perhaps more, than if the very story was invented: for he is bound to follow the ideas which he has received, and to translate them (if I may use the expression) into another art. In this translation the Painter's invention lies; he must in a manner new-cast the whole, and model it in his own imagination: to make it a Painter's nourishment, it must pass through a Painter's mind. Having received an idea of the pathetick and grand in *intellect*, he has next to consider how to make it correspond with what is touching and awful to the *eye*, which is a business by itself. But here begins what in the language of Painters is called *Invention*, which includes not only the composition, or the putting the whole together, and the disposition of every individual part, but likewise the management of the back-ground, the effect of light and shadow, and the attitude of every figure or animal that is introduced or makes a part of the work.

Composition, which is the principal part of the Invention of a Painter, is by far the greatest difficulty he has to encounter.

Every man that can paint at all, can execute individual parts; but to keep those parts in due subordination as relative to a whole, requires a comprehensive view of the art, that more strongly implies genius, than perhaps any other quality whatever. R.

NOTE XIII. Verse 118.

Vivid and faithful to the historick page,
Express the customs, manners, forms, and age.

Though the Painter borrows his subject, he considers his art as not subservient to any other. His business is something more than assisting the Historian with explanatory figures: as soon as he takes it into his hands, he adds, retrenches, transposes, and moulds it anew, till it is made fit for his own art; he avails himself of the privileges allowed to Poets and Painters, and dares every thing to accomplish his end, by means correspondent to that end,—to impress the Spectator with the same interest at the sight of his representation, as the Poet has contrived to impress on the Reader by his description: the end is the same in both cases, though the means are and must be different. Ideas intended to be

conveyed to the mind by one sense, cannot always, with equal success, be conveyed by another: our author therefore has recommended to us elsewhere to be attentive

"On what may aid our art, and what destroy." *v.* 598.

Even the Historian takes great liberties with facts, in order to interest his readers, and makes his narration more delightful; much greater right has the Painter to do this, who though his work is called History-Painting, gives in reality a poetical representation of events. R.

NOTE XIV. Verse 120.

Nor paint conspicuous on the foremost plain
Whate'er is false, impertinent, or vain.

This precept, so obvious to common sense, appears superfluous, till we recollect that some of the greatest Painters have been guilty of a breach of it: for, not to mention Paul Veronese or Rubens, whose principles, as ornamental Painters, would allow great latitude in introducing animals, or whatever they might think necessary, to contrast or make the composition more picturesque, we can no longer wonder why the Poet has

thought it worth setting a guard against this impropriety, when we find that such men as Raffaelle and the Caracci, in their greatest and most serious works, have introduced on the foreground mean and frivolous circumstances.

Such improprieties, to do justice to the more modern Painters, are seldom found in their works. The only excuse that can be made for those great Artists, is their living in an age when it was the custom to mix the ludicrous with the serious, and when Poetry as well as Painting gave into this fashion. R.

NOTE XV. Verse 124.

This rare, this arduous task no rules can teach.

This must be meant to refer to *Invention*, and not to the precepts immediately preceding; which relating only to the mechanical disposition of the work, cannot be supposed to be out of the reach of the rules of art, or not to be acquired but by the assistance of supernatural power. R.

NOTE XVI. Verse 127.

Prometheus ravish'd from the Car of Day.

After the lines in the original of this passage, there comes in one of a proverbial cast, taken from Horace*: Non uti Dædaliam licet omnibus ire Corinthum." I could not introduce a version of this with any grace into the conclusion of the sentence; and indeed I do not think it connects well in the original. It certainly conveys no truth of importance, nor adds much to what went before it. I suppose, therefore, I shall be pardoned for having taken no notice of it in my translation.

Mr. Ray, in his collection of English proverbs, brings this of Horace as a parallel to a ridiculous English one, viz. *Every man's nose will not make a shoeing-horn.* It is certain, were a proverb here introduced, it ought to be of English growth to suit an English translation; but this, alas! would not fit my

* Horace's line runs thus, (Epistle 17, Book. I. line 36.)
Non cuivis homini contingit adire Corinthum. M.

purpose, and Mr. Ray gives us no other. I hold myself, therefore, excusable for leaving the line untranslated.

NOTE XVII. Verse 130.

Till all complete the gradual wonder shone,
And vanquish'd Nature own'd herself outdone.

In strict propriety, the Grecian Statues only excel nature by bringing together such an assemblage of beautiful parts as Nature was never known to bestow on one object:

For earth-born graces sparingly impart
The symmetry supreme of perfect art. *v.* 68.

It must be remembered, that the component parts of the most perfect Statue never can excel nature,—that we can form no idea of beauty beyond her works: we can only make this rare assemblage; an assemblage so rare, that if we are to give the name of Monster to what is uncommon, we might, in the words of the Duke of Buckingham, call it

A faultless Monster which the world ne'er saw. R.

NOTE XVIII. Verse 144.

Learn then from Greece, ye youths, Proportion's law,
Inform'd by her, each just position draw.

Du Piles has, in his note on this passage, given the measures of a human body, as taken by Fresnoy from the statues of the ancients, which are here transcribed :

" The Ancients have commonly allowed eight heads to their figures, though some of them have but seven ; but we ordinarily divide the figures into ten faces* ; that is to say, from the crown of the head to the sole of the foot, in the following manner :

" From the crown of the head to the forehead is the third part of a face.

" The face begins at the root of the lowest hairs which are upon the forehead, and ends at the bottom of the chin.

" The face is divided into three proportionable parts ; the first contains the forehead, the second the nose, and the third the mouth

* This depends on the age and quality of the persons. The Apollo and Venus of Medicis have more than ten faces. R.

and the chin; from the chin to the pit betwixt the collar-bones are two lengths of a nose.

" From the pit betwixt the collar-bones to the bottom of the breast, one face.

" From the bottom of the breasts to the navel, one face. *

" From the navel to the genitories, one face. †

" From the genitories to the upper part of the knee, two faces.

" The knee contains half a face.

" From the lower part of the knee to the ankle, two faces.

" From the ankle to the sole of the foot, half a face.

" A man, when his arms are stretched out, is, from the longest finger of his right hand to the longest of his left, as broad as he is long.

" From one side of the breasts to the other, two faces.

* The Apollo has a nose more. R.

† The Apollo has half a nose more; and the upper half of the Venus de Medicis is to the lower part of the belly, and not to the privy-parts. R.

" The bone of the arm, called Humerus, is the length of two faces from the shoulder to the elbow.

" From the end of the elbow to the root of the little finger, the bone called Cubitus, with part of the hand, contains two faces.

" From the box of the shoulder-blade to the pit betwixt the collar-bones, one face.

" If you would be satisfied in the measure of breadth, from the extremity of one finger to the other, so that this breadth should be equal to the length of the body, you must observe, that the boxes of the elbows with the humerus, and of the humerus with the shoulder blade, bear the proportion of half a face when the arms are stretched out.

" The sole of the foot is the sixth part of the figure.

" The hand is the length of a face.

" The thumb contains a nose.

" The inside of the arm, from the place where the muscle disappears, which makes the breast, (called the Pectoral muscle,) to the middle of the arm, four noses.

" From the middle of the arm to the beginning of the head, five noses.

" The longest toe is a nose long.

" The two utmost parts of the teats; and the pit betwixt the collar-bones of a woman, make an equilateral triangle.

" For the breadth of the limbs, no precise measures can be given, because the measures themselves are changeable, according to the quality of the persons, and according to the movement of the muscles." *Du Piles.*

The measures of the ancient statues, by Audran, appear to be the most useful, as they are accompanied with the outline of the figures which are most distinguished for correctness. R.

NOTE XIX. Verse 150.

But chief from her that flowing outline take,—

The French editor, * who republished this poem in the year 1753, (eighty-five years later than the first edition of Du Piles,) remarks, here, that Noëil Coypel, (called Coy-

* He calls himself, in the Paris edition, intitled, " L' Ecole d'Uranie," Le Sieur M. D. Q. The Abbe De Marsy's Poem, intitled, *Pictura,* is annexed to Du Fresnoy's in that edition.

pel le Poussin,) in a discourse which he published and addressed to the French Academy says, "That all which our Author has delivered concerning outlines (*contours*) in this passage, does not appear to him to convey any precise or certain rules. He adds, that it is indeed almost a thing impossible to give them, particularly in what regards grace and elegance of outline. Anatomy and proportion, according to him, may enable a person to design with correctness, but cannot give that noble part of the art, which ought to be attributed to the mind or understanding, according to which it is more or less delicate." I think Fresnoy has hinted the very same thing more than once; and, perhaps, like Coypel, lays too great a stress on the mental faculty, which we call Strength of Genius; but the consideration of this does not come within the province which I have allotted myself in these *critical* notes.

M.

NOTE XX. Verse 162.

Yet deem not, Youths, that Perspective can give
Those charms complete, by which your works shall live.

The translator has softened, if not changed the text, which boldly pronounces that Perspective cannot be depended on as a certain rule. Fresnoy was not aware that he was arguing from the abuse of the Art of Perspective, the business of which is to represent objects as they appear to the eye, or as they are delineated on a transparent plane placed between the spectator and the object. The rules of Perspective. as well as all other rules, may be injudiciously applied; and it must be acknowledged that a misapplication of them is but too frequently found even in the works of the most considerable artists. It is not uncommon to see a figure on the foreground represented near twice the size of another which is supposed to be removed but a few feet behind it; this, though true according to rule, will appear monstrous. This error proceeds from placing the point of distance too near the point of sight, by

which means the diminution of objects is so sudden as to appear unnatural, unless you stand so near the picture as the point of distance requires, which would be too near for the eye to comprehend the whole picture; whereas, if the point of distance is removed so far as the spectator may be supposed to stand in order to see commodiously, and take within his view the whole, the figures behind would then suffer under no such violent diminution. Du Piles, in his note on this passage, endeavours to confirm Fresnoy in his prejudice, by giving an instance which proves, as he imagines, the uncertainty of the art. He supposes it employed to delineate the Trajan Pillar, the figures on which, being, as he says, larger at the top than the bottom, would counteract the effects of perspective. The folly of this needs no comment. I shall only observe, by the way, that the fact is not true, the figures on that pillar being all of the same dimensions. R.

NOTE XXI. Verse 162.

Yet deem not, Youths, that Perspective can give
Those charms complete, by which your works shall live.

I plead guilty to the charge in the preceding note. I have translated the passage, as if the text had been *ad* complementum graphidos, instead of *aut*, and consequently might have been thus construed: "Perspective cannot be said to be a sure rule or guide *to* the complete knowledge of Painting, but only an assistance, &c." This I did to make the position more consonant to truth; and I am pleased to find that it agrees much better with Sir Joshua's annotations than the original would have done. Du Piles, in the former part of his note, (which I know not for what reason Mr. Dryden omitted,) says thus; "It is not in order to reject Perspective that the Author speaks thus; for he advises it elsewhere in his poem *, as a study absolutely necessary. Nevertheless, I own this passage is not quite clear, yet it

* I suppose he alludes to the 509th line:
In geometrali prius arte parumper adulti. M.

was not my fault that the Author did not make it more intelligible: but he was so much offended with some persons who knew nothing of Painting in general, save only the part of Perspective, in which they made the whole art of it to consist, that he would never be persuaded to recall the expression, though I fully convinced him, that every thing these people said was not of the least consequence." Du Piles seems to tell this tale (so little to the credit of his friends judgement) merely to make himself of consequence; for my own part, I can hardly be persuaded that a person who has translated a work so inaccurately as Du Piles has done this, "did it under the Author's own eye, and corrected it till the version was entirely to his own mind," which, in his preface, he asserts was the case.

NOTE XXII. Verse 174.

Yet to each separate form adapt with care
Such limbs, such robes, such attitude and air,
As best befit the head,——

As it is necessary, for the sake of variety, that figures not only of different ages, but of

different forms and characters, be introduced in a work where many figures are required, care must be taken that those different characters have a certain consonance of parts among themselves, such as is generally found in nature: a fat face, for instance, is usually accompanied with a proportional degree of corpulency of body; an aquiline nose for the most part belongs to a thin countenance, with a body and limbs corresponding to it; but these are observations which must occur to every body.

Yet there are others that are not so obvious; and those who have turned their thoughts this way, may form a probable conjecture concerning the form of the rest of the figure from a part,—from the fingers, or from a single feature of the face: for instance, those who are born crook-backed have commonly a peculiar form of lips and expression in the mouth, that strongly denotes that deformity. R.

NOTE XXIII. Verse 178.

Learn action from the dumb, the dumb shall teach
How happiest to supply the want of speech.

Gesture is a language we are born with, and is the most natural way of expressing ourselves: Painting may be said therefore in this respect to have the superiority over Poetry.

Fresnoy, however, certainly means here persons either born dumb, or who are become so from accident or violence; and the translator has, therefore, rendered his meaning justly: but persons who are born dumb are commonly deaf also, and their gestures are usually extravagant and forced; and of those who have become dumb by accident or violence, examples are too rare to furnish the Painter with sufficient observation. I would wish therefore to understand the rule, as dictating to the Artist, to observe how persons, with naturally good expressive features, are affected in their looks and actions by any spectacle or sentiment which they see or hear, and to copy the gestures which they then silently make use of; but he should ever take these lessons from nature only,

and not imitate her at second-hand, as many French Painters do, who appear to take their ideas, not only of grace and dignity, but of emotion and passion, from their theatrical heroes; which is imitating an imitation, and often a false or exaggerated imitation. R.

NOTE XXIV. Verse 180.

Fair in the front, in all the blaze of light,
The Hero of thy piece should meet the sight.

There can be no doubt that this figure should be laboured in proportion as it claims the attention of the spectator, but there is no necessity that it should be placed in the middle of the picture, or receive the principal light; this conduct, if always observed, would reduce the art of Composition to too great a uniformity.

It is sufficient, if the place he holds, or the attention of the other figures to him, denote him the hero of the piece.

The principal figure may be too principal. The harmony of composition requires that the inferior characters bear some proportion, according to their several stations, to the hero of the work.

This rule, as enforced by Fresnoy, may be said more properly to belong to the art in its infant state, or to be directed to young students as a first precept; but the more advanced know that such an apparent artificial disposition would be in reality for that reason inartificial. R.

NOTE XXV. Verse 192.

In every figured group the judging eye
Demands the charms of contrariety.

The rule of contrasting figures, or groups, is not only universally known and adopted, but it is frequently carried to such excess, that our Author might, perhaps, with more propriety have fixed his caution on the other side, and recommended to the artist, not to destroy the grandeur and simplicity of his design by violent and affected contrasts.

The artless uniformity of the compositions of the old Gothick Painters is far preferable to this false refinement, this ostentatious display of academick art. A greater degree of contrast and variety may be allowed in the picturesque or ornamental style; but we must not forget that they are the natural enemies

of simplicity, and consequently of the grand style, and destroy *that solemn majesty*, *that soft repose*, which is produced in a great measure by regularity and uniformity.

An instance occurs to me where those two qualities are separately exhibited by two great Painters, Rubens and Titian. The picture of Rubens is in the Church of St. Augustine at Antwerp; the subject (if that may be called a subject where no story is represented) is the Virgin and infant Christ, placed high in the picture on a pedestal, with many saints about them, and as many below them, with others on the steps, to serve as a link to unite the upper and lower part of the picture.

The composition of this picture is perfect in its kind; the artist has shown the greatest skill in disposing and contrasting more than twenty figures without confusion and without crowding; the whole appearing as much animated and in motion as it is possible, where nothing is to be done.

The picture of Titian, which we would oppose to this, is in the church of the Frari at Venice. The peculiar character of this

piece is Grandeur and Simplicity, which proceed in a great measure from the regularity of the composition, two of the principal figures being represented kneeling directly opposite to each other, and nearly in the same attitude; this is what few Painters would have had the courage to venture: Rubens would certainly have rejected so unpicturesque a mode of composition, had it occurred to him.

Both those pictures are equally excellent in their kind, and may be said to characterise their respective authors. There is a bustle and animation in the work of Rubens; a quiet, solemn majesty in that of Titian. The excellence of Rubens is the picturesque effect which he produces. The superior merit of Titian is in the appearance of being above seeking after any such artificial excellence.* R.

* See the JOURNEY TO FLANDERS AND HOLLAND, Vol. II. p. 310, where the subject of this note is more fully treated. The fair transcript of that Journey having been written about the same time that these notes were composed, our author took from thence the illustration which he has made use of here. E. M.

NOTE XXVI. Verse 217.

——————we still should lose
That solemn majesty, that soft repose,
Dear to the curious eye, and only found
Where few fair objects fill an ample ground.

It is said to have been Annibal Caracci's opinion, that a perfect composition ought not to consist of more than twelve figures, which he thought enough to people three groups, and that more would destroy that majesty and repose so necessary to the grand style of Painting. R.

NOTE XXVII. Verse 223.

Judgement will so the several groups unite,
That one compacted whole shall meet the sight.

Nothing so much breaks in upon, and destroys this compactness, as that mode of composition which cuts in the middle the figures on the foreground, though it was frequently the practice of the greatest Painters, even of the best age: Michael Angelo has it in the crucifixion of St. Peter; Raffaelle in the Carton of the preaching of St.

Paul; and Parmigianino often showed only the head and shoulders above the base of the picture. However, the more modern Painters, notwithstanding such authorities, cannot be accused of having fallen into this error.

But, suppose we carry the reformation still farther, and that we do not suffer the sides of the picture to cut off any part of the figures, the composition would certainly be more round and compact within itself. All subjects, it is true, will not admit of this: however we may safely recommend it, unless the circumstances are very particular, and such as are certain to produce some striking effect by the breach of so just a rule. R.

NOTE XXVIII. Verse 243.

Nor yet to Nature such strict homage pay,
As not to quit when Genius leads the way;
Nor yet, though Genius all his succour sends,
Her mimick powers though ready Memory lends,
Presume from Nature wholly to depart;
For Nature is the Arbitress of Art.

Nothing in the art requires more attention and judgement, or more of that power of dis-

crimination which may not improperly be called Genius, than the steering between general ideas and individuality: for though the body of the work must certainly be composed by the first, in order to communicate a character of grandeur to the whole, yet a dash of the latter is sometimes necessary to give an interest. An individual model, copied with scrupulous exactness, makes a mean style, like the Dutch: and the neglect of an actual model, and the method of proceeding solely from idea, has a tendency to make the Painter degenerate into a mannerist.

In order to keep the mind in repair, it is necessary to replace and refreshen those impressions of nature which are continually wearing away.

A circumstance mentioned in the life of Guido is well worth the attention of Artists. He was asked from whence he borrowed his idea of beauty, which is acknowledged superior to that of any other Painter; he said he would show all the models he used, and ordered a common porter to sit before him, from whom he drew a beautiful countenance.

This was undoubtedly an exaggeration of his conduct; but his intention was to show that he thought it necessary for painters to have some model of nature before them, however they might deviate from it, and correct it from the idea of perfect beauty which they have formed in their minds.

In Painting it is far better to have a model even to depart from, than to have nothing fixed and certain to determine the idea. When there is a model, there is something to proceed on, something to be corrected; so that even supposing no part is adopted, the model has still been not without use.

Such habits of intercourse with nature will at least create that variety which will prevent any one from prognosticating, on being informed of the subject, what manner of work the painter is likely to produce; which is the most disagreeable character an Artist can have. R.

NOTE XXIX. Verse 265.

Peculiar toil on single forms bestow,
There let expression lend its finish'd glow.

When the picture consists of a single figure only, that figure must be contrasted in its limbs and drapery with great variety of lines; it should be as much as possible a composition of itself. It may be remarked, that such a complete figure will never unite or make a part of a group; as on the other hand, no figure of a well-conducted group will stand by itself. A composition, where every figure is such as I suppose a single figure ought to be, and those likewise contrasted to each other, which is not uncommon in the works of young artists, produces such an assemblage of artifice and affectation as is in the highest degree unnatural and disgustful.

There is another circumstance which, though not improper in single figures, ought never to be practised in historical pictures: that of representing any figure as looking out of the picture, that is, looking at the person

who views the picture. This conduct in history gives an appearance to that figure of having no connection with the rest; and ought therefore never to be practised except in ludicrous subjects.

It is not certain that the variety recommended in a single figure, can with equal success be extended to colouring. The difficulty will be in diffusing the colours of the drapery of this single figure to other distant parts of the picture, for this is what harmony requires; this difficulty, however, seems to be evaded in the works of Titian, Vandyck, and many others, by dressing their single figures in black or white.

Vandyck, in the famous portrait of Cardinal Bentivoglio, was confined in his dress to crimson velvet and white linen: he has therefore, made the curtain in the background of the same crimson colour, and the white is diffused by a letter which lies on the table; and a bunch of flowers is likewise introduced for the same purpose. R.

NOTE XXX. Verse 275.

Not on the form in stiff adhesion laid,
But well reliev'd by gentle light and shade.

The disposing of the drapery so as to appear to cling close round the limbs, is a kind of pedantry which young Painters are very apt to fall into, as it carries with it a relish of the learning acquired from the ancient statues; but they should recollect there is not the same necessity for this practice in painting as in sculpture. R.

NOTE XXXI. Verse 297.

But sparingly thy earth-born stores unfold,
Nor load with gems, nor lace with tawdry gold.

Finery of all kinds destroys grandeur, which in a great measure proceeds from simplicity; it may, however, without impropriety be introduced into the ornamental style, such as that of Rubens and Paul Veronese.

R.

NOTE XXXII. Verse 307.

That majesty, that grace, so rarely given
To mortal man, not taught by art, but heaven.

It is undoubtedly true, and perfectly obvious, that every part of the art has a grace belonging to it, which, to satisfy and captivate the mind, must be superadded to correctness. This excellence, however expressed, whether we call it Genius, Taste, or the Gift of Heaven, I am confident may be acquired: or the Artist may certainly be put into that train by which it shall be acquired; though he must, in a great measure, teach himself by a continual contemplation of the works of those Painters, who are acknowledged to excel in grace and majesty: this will teach him to look for it in nature, and industry will give him the power of expressing it on canvass. R.

NOTE XXXIII. Verse 315.

Thy last, thy noblest task remains untold,
Passion to paint and sentiment unfold.

This is truly the noblest task, and is the finishing of the fabrick of the art: to attempt this summit of excellence, without having first laid the foundation of habitual correctness, may indeed be said to build castles in the air.

Every part which goes to the composition of a picture, even inanimate objects, are capable to a certain degree of conveying sentiment, and contribute their share to the general purpose of striking the imagination of the spectator. The disposition of light, or the folding of drapery, will give sometimes a general air of grandeur to the whole work. R.

NOTE XXXIV. Verse 325.

By tedious toil no passions are exprest,
His hand who feels them strongest paints them best.

A Painter, whatever he may feel, will not be able to express it on canvass, without having recourse to a recollection of those

principles by which the passion required is expressed. The mind thus occupied, is not likely at the same time to be possessed with the passion which he is representing. An image may be ludicrous, and in its first conception make the Painter laugh as well as the Spectator; but the difficulty of his art makes the Painter, in the course of his work, equally grave and serious, whether he is employed on the most ludicrous, or the most solemn subject.

However, we may, without great violence, suppose this rule to mean no more, than that a sensibility is required in the Artist, so that he should be capable of conceiving the passion properly before he sets about representing it on canvass. R.

NOTE XXXV. Verse 325.

By tedious toil no passions are exprest,
His hand who feels them strongest paints them best.

"The two verses of the text, notwithstanding the air of antiquity which they appear to have, seem most probably to be the author's own," says the late French editor:

but I suppose, as I did on a similar adage before, that the thought is taken from antiquity. With respect to my translation, I beg leave to intimate, that by feeling the passions strongest, I do not mean that a passionate man will make the best painter of the passions, but he who has the clearest conception of them, that is, who feels their effect on the countenance of other men, as in great actors on the stage, and in persons in real life strongly agitated by them: perhaps my translation would have been clearer and more consonant with the above judicious explication of Sir Joshua Reynolds, if it had run thus:

He who conceives them strongest paints them best. M.

NOTE XXXVI. VERSE 348.

Full late awoke the ceaseless tear to shed
For perish'd art;—

The later French editor, who has modernized the style of Du Piles's translation, says here, that "he has taken the liberty to soften this passage, and has translated *Nil superest*, by *presque rien*, instead of Du Piles's

version, *Il ne nous a rien resté de leur peinture*, being authorised to make this change by the late discoveries of ancient painting at Herculaneum;" but I scarce think that, by these discoveries, we have retrieved any thing of ancient *colouring*, which is the matter here in question, therefore I have given my translation that turn. M.

NOTE XXXVII. Verse 349.

——————for those celestial hues
Which Zeuxis, aided by the Attick Muse,
Gave to the wondering eye :——

From the various ancient Paintings, which have come down to us, we may form a judgement with tolerable accuracy of the excellencies and the defects of the art amongst the ancients.

There can be no doubt, but that the same correctness of design was required from the Painter as from the Sculptor; as if what has happened in the case of Sculpture, had likewise happened in regard to their Paintings, and we had the good fortune to possess what the Ancients themselves esteemed their master-pieces, I have no doubt but we should

find their figures as correctly drawn as the Laocoon, and probably coloured like Titian. What disposes me to think higher of their colouring than any remains of ancient Painting will warrant, is the account which Pliny gives of the mode of operation used by Apelles;—that over his finished picture he spread a transparent liquid like ink, of which the effect was to give brilliancy, and at the same time to lower the two great glare of the colour: "*Quod absoluta opera atramento illinebat ita tenui, ut id ipsum repercussu claritates colorum excitaret;—et cum ratione magna, ne colorum claritas oculorum aciem offenderet.*" This passage, though it may possibly perplex the criticks, is a true and an artist-like description of the effect of glazing or scumbling, such as was practised by Titian and the rest of the Venetian Painters. This custom, or mode of operation, implies at least a true taste of that in which the excellence of colouring consists: which does not proceed from fine colours, but true colours; from breaking down these fine colours which would appear too raw, to a deep-toned brightness. Perhaps the manner

in which Correggio practised the art of glazing was still more like that of Apelles, which was only perceptible to those who looked close to the picture *ad manum intuenti demum appareret*: whereas in Titian, and still more in Bassan and others his imitators, it was apparent on the slightest inspection. Artists who may not approve of glazing, must still acknowledge, that this practice is not that of ignorance.

Another circumstance, that tends to prejudice me in favour of their colouring, is the account we have of some of their principal painters using but four colours only. I am convinced the fewer the colours the cleaner will be the effect of those colours, and that four are sufficient to make every combination required. Two colours mixed together will not preserve the brightness of either of them single, nor will three be as bright as two; of this observation, simple as it is, an Artist, who wishes to colour bright, will know the value.

In regard to their power of giving peculiar expression, no correct judgement can be formed; but we cannot well suppose

that men who were capable of giving that general grandeur of character which so eminently distinguishes their works in Sculpture, were incapable of expressing peculiar passions.

As to the enthusiastick commendations bestowed on them by their contemporaries, I consider them as of no weight. The best words are always employed to praise the best works; admiration often proceeds from ignorance of higher excellence. What they appear to have most failed in is composition, both in regard to the grouping of their figures, and the art of disposing the light and shadow in masses. It is apparent that this, which makes so considerable a part of modern art, was to them totally unknown.

If the great Painters had possessed this excellence, some portion of it would have infallibly been diffused, and have been discoverable in the works of the inferior rank of Artists, such as those whose works have come down to us, and which may be considered as on the same rank with the Paintings that ornament our publick gar-

dens. Supposing our modern pictures of this rank only were preserved for the inspection of connoisseurs two thousand years hence, the general principles of composition would be still discoverable in those pieces: however feebly executed, there would be seen an attempt to an union of the figure with its ground, and some idea of disposing both the figures and the lights in groups. Now as nothing of this appears in what we have of ancient Painting, we may conclude that this part of the art was totally neglected, or more probably unknown.

They might, however, have produced single figures which approached perfection both in drawing and colouring; they might excel in a *Solo*, (in the language of Musicians,) though they were probably incapable of composing a full piece for a concert of different instruments. R.

NOTE XXXVIII. Verse 419.

Permit not two conspicuous lights to shine
With rival radiance in the same design.

The same right judgement which proscribes two equal lights, forbids any two objects to be introduced of equal magnitude or force, so as to appear to be competitors for the attention of the spectator. This is common; but I do not think it quite so common, to extend the rule so far as it ought to be extended: even in colours, whether of the warm or cold kind, there should be one of each which should be apparently principal, and predominate over the rest. It must be observed, even in drapery; two folds of the same drapery must not be of equal magnitude. R.

NOTE XXXIX. Verse 421.

But yield to one alone the power to blaze,
And spread th' extensive vigour of its rays.

Rembrandt frequently practised this rule to a degree of affectation, by allowing but one mass of light; but the Venetian Painters,

and Rubens, who extracted his principles from their works, admitted many subordinate lights.

The same rules which have been given in regard to the regulation of groups of figures, must be observed in regard to the grouping of lights; that there shall be a superiority of one over the rest, that they shall be separated, and varied in their shapes, and that there should be at least three lights; the secondary lights ought, for the sake of harmony and union, to be of nearly equal brightness, though not of equal magnitude with the principal.

The Dutch Painters particularly excelled in the management of light and shade, and have shown, in this department, that consummate skill which entirely conceals the appearance of art.

Jan Steen, Teniers, Ostade, Du Sart, and many others of that school, may be produced as instances, and recommended to the young artist's careful study and attention.

The means by which the Painter works, and on which the effect of his picture depends, are light and shade, warm and cold

colours. That there is an art in the management and disposition of those means will be easily granted, and it is equally certain, that this art is to be acquired by a careful examination of the works of those who have excelled in it.

I shall here set down the result of the observations which I have made on the works of those Artists who appear to have best understood the management of light and shade, and who may be considered as examples for imitation in this branch of the art.

Titian, Paul Veronese, and Tintoret, were among the first Painters who reduced to a system what was before practised without any fixed principle, and consequently neglected occasionally. From the Venetian Painters, Rubens extracted his scheme of composition, which was soon understood and adopted by his countrymen, and extended even to the minor Painters of familiar life in the Dutch school.

When I was at Venice, the method I took to avail myself of their principles was this. When I observed an extraordinary effect of light and shade in any picture, I took a leaf of

my pocket-book, and darkened every part of it in the same gradation of light and shade as the picture, leaving the white paper untouched to represent the light, and this without any attention to the subject or to the drawing of the figures. A few trials of this kind will be sufficient to give the method of their conduct in the management of their lights. After a few experiments I found the paper blotted nearly alike: their general practice appeared to be, to allow not above a quarter of the picture for the light, including in this portion both the principal and secondary lights; another quarter to be as dark as possible; and the remaining half kept in mezzotint or half shadow.

Rubens appears to have admitted rather more light than a quarter, and Rembrandt much less, scarce an eighth; by this conduct Rembrandt's light is extremely brilliant, but it costs too much; the rest of the picture is sacrificed to this one object. That light will certainly appear the brightest which is surrounded with the greatest quantity of shade, supposing equal skill in the Artist.

By this means you may likewise remark

the various forms and shapes of those lights, as well as the objects on which they are flung; whether a figure, or the sky, a white napkin, animals, or utensils, often introduced for this purpose only. It may be observed likewise, what portion is strongly relieved, and how much is united with its ground; for it is necessary that some part (though a small one is sufficient) should be sharp and cutting against its ground, whether it be light on a dark, or dark on a light ground, in order to give firmness and distinctness to the work; if on the other hand it is relieved on every side, it will appear as if inlaid on its ground. Such a blotted paper, held at a distance from the eye, will strike the spectator as something excellent for the disposition of light and shadow, though he does not distinguish whether it is a history, a portrait, a landscape, dead game, or any thing else; for the same principles extend to every branch of the art.

Whether I have given an exact account, or made a just division of the quantity of light admitted into the works of those Painters, is of no very great consequence: let every

person examine and judge for himself: it will be sufficient if I have suggested a mode of examining pictures this way, and one means at least of acquiring the principles on which they wrought. R.

NOTE XL. Verse 441.

Then only justly spread, when to the sight
A breadth of shade pursues a breadth of light.

The highest finishing is labour in vain, unless at the same time there be preserved a breadth of light and shadow; it is a quality, therefore, that is more frequently recommended to students, and insisted upon, than any other whatever; and, perhaps, for this reason, because it is most apt to be neglected, the attention of the Artist being so often entirely absorbed in the detail.

To illustrate this, we may have recourse to Titian's bunch of grapes, which we will suppose placed so as to receive a broad light and shadow. Here, though each individual grape on the light side has its light, and shadow, and reflexion, yet altogether they make but one broad mass of light: the slight-

est sketch, therefore, where this breadth is preserved, will have a better effect, will have more the appearance of coming from a master-hand, that is, in other words, will have more the characteristick and *generale* of nature, than the most laborious finishing, where this breadth is lost or neglected. R.

NOTE XLI. Verse 469.

Which mildly mixing, every social dye
Unites the whole in loveliest harmony.

The same method may be used to acquire that harmonious effect of colours, which was recommended for the acquisition of light and shade, the adding colours to the darkened paper; but as those are not always at hand, it may be sufficient, if the picture which you think worthy of imitating be considered in this light, to ascertain the quantity of warm, and the quantity of cold colours.

The predominant colours of the picture ought to be of a warm mellow kind, red or yellow; and no more cold colour should be introduced than will be just enough to serve as a ground or foil to set off and give value

to the mellow colours, and never should itself be a principal; for this purpose a quarter of the picture will be sufficient; those cold colours, whether blue, grey, or green, are to be dispersed about the ground or surrounding parts of the picture, wherever it has the appearance of wanting such a foil, but sparingly employed in the masses of light.

I am confident that an habitual examination of the works of those Painters who have excelled in harmony, will, by degrees, give a correctness of eye that will revolt at discordant colours, as a musician's ear revolts at discordant sounds. R.

NOTE XLII. Verse 517.

By mellowing skill thy ground at distance cast,
Free as the air, and transient as its blast.

By a story told of Rubens, we have his authority for asserting, that to the effect of the picture the back ground is of the greatest consequence.

Rubens being desired to take under his instruction a young painter, the person who recommended him, in order to induce

Rubens the more readily to take him, said, that he was already somewhat advanced in the art, and that he would be of immediate assistance in his back-grounds. Rubens smiled at his simplicity, and told him, that if the youth was capable of painting his back-grounds, he stood in no need of his instructions; that the regulation and management of them required the most comprehensive knowledge of the art. This painters know to be no exaggerated account of a back-ground, being fully apprised how much the effect of the picture depends upon it.

It must be in union with the figure, so as not to have the appearance of being inlaid, like Holbein's portraits, which are often on a bright green or blue ground. To prevent this effect, the ground must partake of the colour of the figure; or, as expressed in a subsequent line, receive all the treasures of the palette. The back-ground regulates likewise where and in what part the figure is to be relieved. When the form is beautiful, it is to be seen distinctly; when, on the contrary, it is

uncouth or too angular, it may be lost in the ground. Sometimes a light is introduced in order to join and extend the light on the figure, and the dark side of the figure is lost in a still darker back-ground; for the fewer the outlines are which cut against the ground, the richer will be the effect; as the contrary produces what is called the dry manner.

One of the arts of supplying the defect of a scantiness of dress by means of the back-ground, may be observed in a whole-length portrait by Vandyck, which is in the cabinet of the Duke of Montagu: the dress of this figure would have had an ungraceful effect; he has, therefore, by means of a light back-ground opposed to the light of the figure, and by the help of a curtain that catches the light near the figure, made the effect of the whole together full and rich to the eye. R.

NOTE XLIII. Verse 523.

The hand that colours well must colour bright,
Hope not that praise to gain by sickly white.

All the modes of harmony, or of producing that effect of colours which is required in a picture, may be reduced to three; two of which belong to the grand style, and the other to the ornamental.

The first may be called the Roman manner, where the colours are of a full and strong body, such as are found in the transfiguration: the next is that harmony which is produced by what the Ancients called the *corruption* of the colours, by mixing and breaking them till there is a general union in the whole, without any thing that shall bring to your remembrance the Painter's palette, or the original colours; this may be called the Bolognian style, and it is this hue and effect of colours which Lodovico Carracci seems to have endeavoured to produce, though he did not carry it to that perfection which we have seen since his time in the small works of the Dutch school,

particularly Jan Steen; where art is completely concealed, and the Painter, like a great Orator, never draws the attention from the subject on himself.

The last manner belongs properly to the ornamental style, which we call the Venetian, being first practised at Venice, but is perhaps better learned from Rubens; here the brightest colours possible are admitted, with the two extremes of warm and cold, and those reconciled by being dispersed over the picture, till the whole appears like a bunch of flowers.

As I have given instances from the Dutch school, where the art of breaking colour may be learned, we may recommend here an attention to the works of Watteau for excellence in this florid style of painting.

To all these different manners, there are some general rules that must never be neglected. First, that the same colour which makes the largest mass, be diffused and appear to revive in different parts of the picture: for a single colour will make a spot or blot. Even the dispersed flesh-colour, which the faces and hands make,

requires a principal mass, which is best produced by a naked figure; but where the subject will not allow of this, a drapery approaching to flesh-colour will answer the purpose; as in the Transfiguration, where a woman is clothed in drapery of this colour, which makes a principal to all the heads and hands of the picture; and for the sake of harmony, the colours, however distinguished in their light, should be nearly the same in their shadows; of a

——— "simple unity of shade,
"As all were from one single palette spread."

And to give the utmost force, strength, and solidity to the work, some part of the picture should be as light and some as dark as possible; these two extremes are then to be harmonised and reconciled to each other.

Instances were both of them are used, may be observed in two pictures of Rubens, which are equally eminent for the force and brilliancy of their effect; one is in the cabinet of the Duke of Rutland, and the other in the chapel of Rubens at Antwerp, which serves as his monument. In both these pictures he has introduced a female figure

dressed in black satin, the shadows of which are as dark as pure black, opposed to the contrary extreme of brightness, can make them.

If to these different manners we add one more, that in which a silver-grey or pearly tint is predominant, I believe every kind of harmony that can be produced by colours will be comprehended. One of the greatest examples in this mode is the famous marriage at Cana, in St. George's church at Venice; where the sky, which makes a very considerable part of the picture, is of the lightest blue colour, and the clouds perfectly white; the rest of the picture is in the same key, wrought from this high pitch. We see likewise many pictures of Guido in this tint; and indeed those that are so, are in his best manner. Female figures, angels, and children, were the subjects in which Guido more particularly succeeded; and to such, the cleanness and neatness of this tint perfectly corresponds, and contributes not a little to that exquisite beauty and delicacy which so much distinguishes his works. To see this style in perfection, we must again have re-

course to the Dutch school, particularly to the works of the younger Vandervelde, and the younger Teniers, whose pictures are valued by the connoisseurs in proportion as they possess this excellence of a silver tint. Which of these different styles ought to be preferred, so as to meet every man's idea, would be difficult to determine, from the predilection which every man has to that mode which is practised by the school in which he has been educated; but if any pre-eminence is to be given, it must be to that manner, which stands in the highest estimation with mankind in general, and that is the Venetian, or rather the manner of Titian; which, simply considered as producing an effect of colours will certainly eclipse with its splendour whatever is brought into competition with it. But, as I hinted before, if female delicacy and beauty be the principal object of the Painter's aim, the purity and clearness of the tint of Guido will correspond better, and more contribute to produce it than even the glowing tint of Titian.

The rarity of excellence in any of these styles of colouring sufficiently shows the

difficulty of succeeding in them. It may be worth the Artist's attention, while he is in this pursuit, particularly to guard against those errors which seem to be annexed to or divided by thin partitions from their neighbouring excellence. Thus when he is endeavouring to acquire the Roman style, if he is not extremely careful, he falls into a hard and dry manner. The flowery colouring is nearly allied to the gaudy effect of fan-painting. The simplicity of the Bolognian style requires the nicest hand to preserve it from insipidity. That of Titian, which may be called the Golden manner when unskilfully managed, becomes what the Painters call Foxy; and the silver degenerates into the leaden and heavy manner. None of them, to be perfect in their way, will bear any union with each other: if they are not distinctly separated, the effect of the picture will be feeble and insipid, without any mark or distinguished character. R.

NOTE XLIV. Verse 538.

On that high finish'd form let paint bestow
Her midnight shadow, her meridian glow.

It is indeed a rule adopted by many Painters to admit in no part of the back-ground, or on any object in the picture, shadows of equal strength with those which are employed on the principal figure; but this produces a false representation. With deference to our Author, to have the strong light and shadow there alone, is not to produce the best natural effect; nor is it authorised by the practice of those Painters who are most distinguished for harmony of colouring: a conduct therefore, totally contrary to this is absolutely necessary, that the same strength, the same tone of colour, should be diffused over the whole picture.

I am no enemy to dark shadows. The general deficiency to be observed in the works of the Painters of the last age, as well as indeed of many of the present, is a feebleness of effect; they seem to be too much afraid of those *midnight* shadows, which alone

give the power of nature, and without which a picture will appear like one wholly wanting solidity and strength. The lightest and gayest style requires this foil to give it force and brilliancy.

There is another fault prevalent in the modern Painters,—the predominance of a grey leaden colour over the whole picture: this is more particularly to be remarked when their works hang in the same room with pictures well and powerfully coloured. These two deficiencies, the want of strength, and the want of mellowness or warmth, are often imputed to the want of materials: as if we had not such good colours as those Painters whose works we so much admire!

R.

NOTE XLV. Verse 579.

Know he that well begins has half atchiev'd
His destin'd work,——

Those Masters are the best models to begin with, who have the fewest faults, and who are the most regular in the conduct of their work. The first studies ought rather

to be made on their performances than on the productions of eccentrick Genius: where striking beauties are mixed with great defects, the student will be in danger of mistaking blemishes for beauties, and perhaps the beauties may be such as he is not advanced enough to attempt. R.

NOTE XLVI. Verse 584.

——— his erroneous lines
Will to the soul that poison rank convey,
Which life's best length shall fail to purge away.

Taste will be unavoidably regulated by what is continually before the eyes. It were therefore well if young students could be debarred the sight of any works that were not free from gross faults, till they had well formed, and, as I may say, hardened their judgement: they might then be permitted to look about them, not only without fear of vitiating their taste, but even with advantage; and would often find great ingenuity and extraordinary invention in works which are under the influence of a bad taste. R.

NOTE XLVII. Verse 601.

As surely charms that voluntary style,
Which careless plays and seems to mock at toil.

This appearance of ease and facility may be called the Grace or Genius of the mechanical or executive part of the art. There is undoubtedly something fascinating in seeing that done with careless ease, which others do with laborious difficulty: the spectator unavoidably, by a kind of natural instinct, feels that general animation with which the hand of the Artist sems to be inspired.

Of all Painters Rubens appears to claim the first rank for facility, both in the invention and in the execution of his work; it makes so great a part of his excellence, that if we take it away, half at least of his reputation will go with it. R.

NOTE XLVIII. Verse 617.

The eye each obvious error swift descries;
Hold then the compass only in the eyes.

A Painter who relies on his compass, leans on a prop which will not support him: there

are few parts of his figures but what are fore-shortened more or less, and cannot, therefore be drawn or corrected by measures. Though he begins his studies with the compass in his hand, as we learn a dead language by grammar, yet, after a certain time, they are both flung aside, and in their place a kind of mechanical correctness of the eye and ear is substituted, which operates without any conscious effort of the mind. R.

NOTE XLIX. Verse 620.

Give to the dictates of the learn'd respect.

There are few spectators of a Painter's work, learned or unlearned, who if they can be induced to speak their real sensations, would not be profitable to the Artist. The only opinions of which no use can be made, are those of half-learned connoisseurs, who have quitted nature and have not acquired art. That same sagacity which makes a man excel in his profession must assist him in the proper use to be made of the judgement of the learned, and the opinions of the vulgar. Of many things the vulgar are as

competent judges as the most learned connoisseur; of the portrait, for instance, of an animal; or, perhaps, of the truth of the representations of some vulgar passions.

It must be expected that the untaught vulgar will carry with them the same want of right taste in the judgement they make of the effect or character in a picture as they do in life, and prefer a strutting figure and gaudy colours to the grandeur of simplicity; but if this same vulgar person, or even an infant, should mistake for dirt what was intended to be a shade, it might be apprehended that the shadow was not the true colour of nature, with almost as much certainty as if the observation had been made by the most able connoisseur. R.

NOTE L. Verse 703.

Know that ere perfect taste matures the wind,
Or perfect practice to that taste be join'd,—

However admirable his taste may be, he is but half a Painter who can only conceive his subject, and is without knowledge of the mechanical part of his art; as on the

other hand his skill may be said to be thrown away, who has employed his colours on subjects that create no interest from their beauty, their character, or expression. One part often absorbs the whole mind, to the neglect of the rest: the young Students, whilst at Rome, studying the works of Michael Angelo and Raffaelle, are apt to lose all relish for any kind of excellence, except what is found in their works. Perhaps going afterwards to Venice they may be induced to think there are other things required, and that nothing but the most superlative excellence in design, character, and dignity of style, can atone for a deficiency in the ornamental graces of the art. Excellence must of course be rare; and one of the causes of its rarity, is the necessity of uniting qualities which in their nature are contrary to each other; and yet no approaches can be made towards perfection without it. Every art or profession requires this union of contrary qualities, like the harmony of colouring, which is produced by an opposition of hot and cold hues. The Poet and the Painter must unite to the warmth that accompanies

a poetical imagination, patience and perseverance: the one in counting syllables and toiling for a rhyme, and the other in labouring the minute parts, and finishing the detail of his works, in order to produce the great effect he desires: they must both possess a comprehensive mind that takes in the whole at one view, and at the same time an accuracy of eye or mind that distinguishes between two things that, to an ordinary spectator, appear the same, whether this consists in tints or words, or the nice discrimination on which expression and elegance depend. R.

NOTE LI. Verse 715.

While free from prejudice your active eye
Preserves its first unsullied purity.

Prejudice is generally used in a bad sense, to imply a predilection, not founded on reason or nature, in favour of a particular master, or a particular manner, and therefore ought to be opposed with all our force; but totally to eradicate in advanced age what has so much assisted us in our youth, is a point

to which we cannot hope to arrive. The difficulty of conquering this prejudice is to be considered in the number of those causes which makes excellence so very rare.

Whoever would make a happy progress in any art or science, must begin by having great confidence in, and even prejudice in favour of, his instructor; but to continue to think him infallible, would be continuing for ever in a state of infancy.

It is impossible to draw a line when the Artist shall begin to dare to examine and criticise the works of his Master, or of the greatest master-pieces of art; we can only say, that his progress to this capacity will be gradual. In proportion as the scholar learns to analyse the excellence of the Masters he esteems,—in proportion as he comes *exactly* to distinguish in what that excellence consists, and refer it to some precise rule and fixed standard, in that proportion he becomes free. When he has once laid hold of their *principle*, he will see when they deviate from it, or fail to come up to it; so that it is in reality through his extreme admiration of, and blind deference to, these

masters, (without which he never would have employed an intense application to discover the rule and scheme of their works,) that he is enabled, if I may use the expression, to emancipate himself, even to get above them, and to become the judge of those of whom he was at first the humble disciple. R.

NOTE LII. Verse 721.

When duly taught each geometrick rule,
Approach with awful step the Grecian school.

The first business of the student is to be able to give a true representation of whatever object presents itself, just as it appears to the eye, so as to amount to a deception; and the geometrick rules of perspective are included in this study. This is the language of the art; which appears the more necessary to be taught early, from the natural repugnance which the mind has to such mechanical labour, after it has acquired a relish for its higher departments.

The next step is to acquire a knowledge of the beauty of Form; for this purpose he

is recommended to the study of the Grecian Sculpture; and for composition, colouring, and expression to the great works at Rome, Venice, Parma, and Bologna; he begins now to look for those excellencies which address themselves to the imagination, and considers deception as a scaffolding to be now thrown aside, as of no importance to this finished fabrick. R.

NOTE LIII. Verse 725.

No rest, no pause, till all her graces known,
A happy habit makes each grace your own.

To acquire this excellence, something more is required than measuring statues or copying pictures.

I am confident the works of the ancient sculptors were produced, not by measuring but in consequence of that correctness of eye which they had acquired by long habit, which served them at all times, and on all occasions, when the compass would fail. There is no reason why the eye should not be capable of acquiring equal precision and

exactness with the organs of hearing or speaking. We know that an infant, who has learned its language by habit, will sometimes correct the most learned grammarian who has been taught by rule only; the idiom, which is the peculiarity of language, and that in which its native grace is seated, can be learned by habit alone.

To possess this perfect habit, the same conduct is necessary in art as in language, that it should be begun early, whilst the organs are pliable and impressions are easily taken, and that we should accustom ourselves, while this habit is forming, to see beauty only, and avoid as much as possible deformity or what is incorrect. Whatever is got this way may be said to be properly made our own; it becomes a part of ourselves, and operates unperceived. The mind acquires by such exercise a kind of instinctive rectitude which supersedes all rules. R.

NOTE LIV. Verse 733.

See Raffaelle there his forms celestial trace,
Unrivall'd sovereign of the realms of grace.

The pre-eminence which Fresnoy has given to those three great Painters, Raffaelle, Michael Angelo, and Julio Romano, sufficiently points out to us what ought to be the chief object of our pursuit. Though two of them were either totally ignorant of, or never practised any of those graces of the art which proceed from the management of colours, or the disposition of light and shadow, and the other (Raffaelle) was far from being eminently skilful in these particulars, yet they all justly deserve that high rank in which Fresnoy has placed them; Michael Angelo, for the grandeur and sublimity of his characters, as well as for his profound knowledge of design; Raffaelle, for the judicious arrangement of his materials, for the grace, the dignity, and the expression of his characters; and Julio Romano, for possessing the true poetical genius of paint-

ing, perhaps, in a higher degree than any other Painter whatever.

In heroick subjects it will not, I hope, appear too great a refinement of criticism to say, that the want of naturalness or deception of the art, which give to an inferior style its whole value, is no material disadvantage: the Hours, for instance, as represented by Julio Romano, giving provender to the horses of the Sun, would not strike the imagination more forcibly from their being coloured with the pencil of Rubens, though he would have represented them more naturally: but might he not possibly, by that very act, have brought them down from the celestial state to the rank of mere terrestrial animals? In these things, however, I admit there will always be a degree of uncertainty. Who knows that Julio Romano, if he had possessed the art and practice of colouring like Rubens, would not have given to it some taste of poetical grandeur not yet attained to? The same familiar naturalness would be equally an imperfection in characters which are to be represented as demi-gods, or something above humanity.

Though it would be far from an addition to the merit of those two great Painters to have made their works deceptions, yet there can be no reason why they might not, in some degree, and with a judicious caution and selection, have availed themselves of many excellencies which are found in the Venetian, Flemish, and even Dutch schools, and which have been inculcated in this poem. There are some of them which are not in absolute contradiction to any style: the happy disposition, for instance, of light and shade; the preservation of breadth in the masses of colours; the union of these with their grounds; and the harmony arising from a due mixture of hot and cold hues, with many other excellencies, not inseparably connected with that individuality which produces deception, would surely not counteract the effect of the grand style; they would only contribute to the ease of the spectator, by making the vehicle pleasing by which ideas are conveyed to the mind, which otherwise might be perplexed and bewildered with a confused assemblage of objects; they would add a certain degree of grace and

sweetness to strength and grandeur. Though the merits of those two great Painters are of such transcendency as to make us overlook their deficiency, yet a subdued attention to these inferior excellencies must be added to complete the idea of a perfect Painter.

Deception, which is so often recommended by writers on the theory of painting, instead of advancing the arts is in reality carrying it back to its infant state: the first essays of painting were certainly nothing but mere imitation of individual objects, and when this amounted to a deception, the Artist had accomplished his purpose.

And here I must observe, that the arts of Painting and Poetry seem to have no kind of resemblance in their early stages. The first, or, at least the second stage of Poetry in every nation, is removed as far as possible from common life: every thing is of the marvellous kind; it treats only of heroes, wars, ghosts, enchantments, and transformations: the Poet could not expect to seize and captivate the attention, if he related only common occurrences, such as

every day produces. Whereas the Painter exhibited what then appeared a great effort of art, by merely giving the appearance of relief to a flat superficies, however uninteresting in itself that object might be; but this soon satiating, the same entertainment was required from Painting which had been experienced in Poetry. The mind and imagination were to be satisfied, and required to be amused and delighted, as well as the eye; and when the art proceeded to a still higher degree of excellence, it was then found that this deception not only did not assist, but even in a certain degree counteracted the flight of imagination: hence proceeded the Roman school; and it is from hence that Raffaelle, Michael Angelo, and Julio Romano stand in that pre-eminence of rank in which Fresnoy has justly placed them. R.

NOTE LV. VERSE 747.

Bright beyond all the rest, Correggio flings
His ample lights, and round them gently brings
The mingling shade.——

The excellency of Correggio's manner has justly been admired by all succeeding Painters. This manner is in direct opposition to what is called the dry and hard manner which preceded him.

His colour, and his mode of finishing, approach nearer to perfection than those of any other Painter: the gliding motion of his outline, and the sweetness with which it melts into the ground; the cleanness and transparency of his colouring, which stop at that exact medium in which the purity and perfection of taste lies, leave nothing to be wished for. Baroccio, though, upon the whole, one of his most successful imitators, yet sometimes, in endeavouring at cleanness or brilliancy of tint, overshot the mark, and falls under the criticism that was made on an ancient Painter, that his figures looked as if they fed upon roses. R.

NOTE LVI. Verse 767.

Yet more than these to meditation's eyes
Great Nature's self redundantly supplies.

Fresnoy, with great propriety, begins and finishes his poem with recommending the study of Nature.

This is in reality, the beginning and the end of theory. It is in Nature only we can find that beauty which is the great object of our search: it can be found no where else: we can no more form any idea of beauty superior to Nature than we can form an idea of a sixth sense, or any other excellence out of the limits of the human mind. We are forced to confine our conception even of heaven itself and its inhabitants to what we see in this world; even the Supreme Being, if he is represented at all, the Painter has no other way of representing than by reversing the decree of the inspired Lawgiver, and making God after his own image.

Nothing can be so unphilosophical as a supposition that we can form any idea of beauty or excellence out of or beyond Na-

ture, which is and must be the fountain-head from whence all our ideas must be derived.

This being acknowledged, it must follow, of course, that all the rules which this theory or any other, teaches, can be no more than teaching the art of *seeing* Nature. The rules of Art are formed on the various works of those who have studied Nature the most successfully: by this advantage, of observing the various manners in which various minds have contemplated her works, the artist enlarges his own views, and is taught to look for and see what otherwise would have escaped his observation.

It is to be remarked, that there are two modes of imitating nature; one of which refers for its truth to the sensations of the mind, and the other to the eye.

Some schools, such as the Roman and Florentine, appear to have addressed themselves principally to the mind; others solely to the eye, such as the Venetian in the instances of Paul Veronese and Tintoret: others again have endeavoured to unite both, by joining the elegance and grace of ornament

with the strength and vigour of design; such are the schools of Bologna and Parma.

All those schools are equally to be considered as followers of Nature. He who produces a work analogous to the mind or imagination of man, is as Natural a Painter as he whose works are calculated to delight the eye; the works of Michael Angelo, or Julio Romano, in this sense, may be said to be as Natural as those of the Dutch Painters. The study, therefore, of the nature or affections of the mind is as necessary to the theory of the higher department of the art, as the knowledge of what will be pleasing or offensive to the eye, is to the lower style.

What relates to the mind or imagination, such as invention, character, expression, grace, or grandeur, certainly cannot be taught by rules; little more can be done than pointing out where they are to be found; it is a part which belongs to general education, and will operate in proportion to the cultivation of the mind of the Artist.

The greater part of the rules in this Poem are, therefore, necessarily confined to what relates to the eye; and it may be remarked,

that none of those rules make any pretensions towards improving Nature, or going contrary to her work: their tendency is merely to show what is truly Nature.

Thus, for instance, a flowing outline is recommended, because beauty (which alone is Nature) cannot be produced without it; old age or leanness produces strait lines; corpulency round lines; but in a state of health, accompanying youth, the oulines are waving, flowing, and serpentine. Thus again, if we are told to avoid the chalk, the brick, or the leaden colour, it is because real flesh never partakes of those hues, though ill-coloured pictures are always inclinable to one or other of those defects.

Rules are to be considered likewise as fences placed only where trespass is expected; and are particularly enforced in proportion as peculiar faults or defects are prevalent at the time, or age, in which they are delivered; for what may be proper strongly to recommend or enforce in one age, may not with equal propriety be so much laboured in another, when it may be the fashion for Artists to run into the contrary extreme, proceeding

from prejudice to a manner adopted by some favourite Painter then in vogue.

When it is recommended to preserve a breadth of colour or of light, it is not intended that the Artist is to work broader than Nature; but this lesson is insisted on because we know, from experience, that the contrary is a fault which Artists are apt to be guilty of; who, when they are examining and finishing the detail, neglect or forget that breadth which is observable only when the eye takes in the effect of the whole.

Thus again, we recommend to paint soft and tender, to make a harmony and union of colouring; and for this end, that all the shadows shall be nearly of the same colour. The reason of these precepts being at all enforced, proceeds from the disposition which Artists have to paint harder than Nature, to make the outline more cutting against the ground, and to have less harmony and union than is found in Nature, preserving the same brightness of colour in the shadows as are seen in the lights: both these false manners of representing Nature

were the practice of the Painters when the art was in its infancy, and would be the practice now of every student who was left to himself, and had never been taught the art of seeing Nature.

There are other rules which may be said not so much to relate to the objects represented as to the eye; but the truth of these are as much fixed in Nature as the others, and proceed from the necessity there is that the work should be seen with ease and satisfaction: to this end are all the rules that relate to grouping and the disposition of light and shade.

With regard to precepts about *moderation*, and avoiding extremes, little is to be drawn from them. The rule would be too minute that had any exactness at all: a multiplicity of exceptions would arise, so that the teacher would be for ever saying too much, and yet never enough. When a student is instructed to mark with precision every part of his figure, whether it be naked, or in drapery, he probably becomes hard; if, on the contrary, he is told to paint in the most tender manner, possibly he becomes insipid. But

among extremes some are more tolerable than others; of the two extremes I have just mentioned, the hard manner is the most pardonable, carrying with it an air of learning, as if the Artist knew with precision the true form of Nature, though he had rendered it with two heavy a hand.

In every part of the human figure, when not spoiled by two great corpulency, will be found this distinctness, the parts never appearing uncertain or confused, or, as a musician would say, slurred; and all those smaller parts which are comprehended in the larger compartment are still to be there, however tenderly marked.

To conclude. In all minute, detailed, and practical excellence, *general* precepts must be either deficient or unnecessary: for the rule is not known, nor is it indeed to any purpose a rule, if it be necessary to inculcate it on every occasion. R.

NOTE LVII. Verse 772.

Whence Art, by practice, to perfection soars.

After this the Poet says, that he passes over in silence many things which will be more amply treated in his Commentary.

" Multa supersileo quæ Commentaria dicent." But as he never lived to write that Commentary, his translator has taken the liberty to pass over this line in silence also.

NOTE LVIII. Verse 775.

What time the pride of Bourbon urg'd his way, &c.

Du Piles, and after him Dryden, call this Hero Louis XIII, but the later French Editor, whom I have before quoted, will needs have him to be the XIV. His note is as follows: at the accession of Louis XIV. Du Fresnoy, had been ten years at Rome, therefore the epoch, marked by the Poet, falls probably upon the first years of that Prince; that is to say, upon the years 1643 or 1644. The thunders which he darts on the Alps, allude to the successes of our arms in the Milanese, and in Piedmont: and the

Alcides, who is born again in France for the defence of his country, is the conqueror of Rocroy, the young Duke of Anguien, afterwards called Le Grand Condé." I am apt to suspect that all this fine criticism is false, though I do not think it worth while to controvert it. Whether the Poet meant to compliment Louis XIII. or the little boy that succeeded him, (for he was only six years old in the year 1644,) he was guilty of gross flattery. It is impossible, however; from the construction of the sentence, that Lodovicus Borbonidum Decus, & Gallicus Alcides, could mean any more than one identical person; and consequently the Editor's notion concerning the Grand Condé is indisputably false. I have, therefore, taken the whole passage in the same sense that Du Piles did; and have also, like him, used the Poet's phrase of the *Spanish Lion* in the concluding line, rather than that of the Spanish Geryon, to which Mr. Dryden has transformed him: His reason, I suppose, for doing this was, that the monster Geryon was of Spanish extraction, and the Nemean Lion, which Hercules killed, was of Pelo-

ponnesus; but we are told by Martial,* that there was a fountain in Spain called Nemea, which, perhaps led Fresnoy astray in this passage. However this be, Hercules killed so many lions, besides that which constituted the first of his twelve labours, that either he, or at least some one of his namesakes, may well be supposed to have killed one in Spain. Geryon is described by all the Poets as a man with three heads, and therefore could not well have been called a Lion by Fresnoy; neither does the plural *Ora* mean any more than the *Jaws* of a single beast So Lucan, lib. iv. ver. 739.

Quippe ubi non sonipes motus clangore tubarum
Saxa quatit pulsu, rigidos vexantia frænos
ORA terens,—— M.

NOTE LIX. VERSE 785.

But mark the Proteous Policy of State.

If this translation should live as many years as the original has done, already, which

* Avidem rigens Dircenna placabit sitim
Et *Nemea* quæ vincit nives.
Mart. lib. i. *Epig.* 50, *de Hipso, toc.* M.

by its being printed with that original, and illustrated by such a Commentator, is a thing not impossibe, it may not be amiss, in order to prevent an hallucination of some future critick, similar to that of the French Editor, mentioned in the last note, to conclude with a memorandum that the translation was finished, and these occasional verses added, in the year 1781; leaving, however, the political sentiments, which they express, to be approved or condemned by him, as the annals of the time (written at a period distant enough for history to become impartial) may determine his judgement. M.

THE END OF THE NOTES.

The Precepts which Sir JOSHUA REYNOLDS has illustrated, are marked in the following Table with one or more Asterisks, according to the number of his Notes.

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APPENDIX.

The following little piece has been constantly annexed to M. DU FRESNOY's Poem. It is here given from the former Editions: but the liberty has been taken of making some alterations in the Version, which, when compared with the original in French, appeared either to be done very carelessly by Mr. DRYDEN, or (what is more probable) to be the work of some inferior hand which he employed on the occasion. M.

THE

SENTIMENTS

OF

CHARLES ALPHONSE DU FRESNOY,

ON THE WORKS OF

THE PRINCIPAL AND BEST PAINTERS

OF THE TWO LAST AGES;

1600 AND 1700.

THE

SENTIMENTS

OF

CHARLES ALPHONSE DU FRESNOY,

OF THE WORKS OF THE

PRINCIPAL AND BEST PAINTERS OF THE TWO LAST AGES.

PAINTING was in its perfection amongst the Greeks. The principal schools were at Sycion, afterwards at Rhodes, at Athens, and at Corinth, and at last in Rome. Wars and Luxury having overthrown the Roman Empire, it was totally extinguished, together with all the noble Arts, the studies of Humanity, and other Sciences.

It began to appear again in the year 1450, amongst some Painters of Florence, of which Domenico Ghirlandaio was one, who was Master to Michael Angelo, and had some kind of reputation, though his manner was Gothick, and very dry.

Michael Angelo, his Disciple, flourish-

ed in the times of Julius II.; Leo X.; and of seven successive Popes. He was a Painter, a Sculptor, and an Architect, both civil and military. The choice which he made of his attitudes was not always beautiful or pleasing; his gusto of design was not the finest, nor his outlines the most elegant: the folds of his draperies, and the ornaments of his habits, were neither noble nor graceful. He was not a little fantastical or extravagant in his compositions; he was bold, even to rashness, in taking liberties against the rules of Perspective; his colouring is not over true, or very pleasant: he knew not the artifice of light and shadow; but he designed more learnedly, and better understood all the knittings of the bones, and the office and situation of the muscles, than any of the modern Painters. There appears a certain air of greatness and severity in his figures, in both which he has oftentimes succeeded. But above the rest of his excellencies, was his wonderful skill in Architecture, wherein he has not only surpassed all the moderns, but even the ancients also; the St. Peter's of Rome, the St. John's of

Florence, the Capitol, the Palazzo Farnese, and his own house are sufficient testimonies of it. His Disciples were, Marcello Venusti, Il Rosso, Georgio Vasari, Fra. Bastiano, (who commonly painted for him,) and many other Florentines.

Pietro Perugino designed with sufficient knowledge of Nature; but he is dry, and his manner little. His Disciple was Raffaelle Santio, who was born on Good-Friday, in the year 1483, and died on Good-Friday, in the year 1520; so that he lived only thirty-seven years compleat. He surpassed all modern Painters, because he possessed more of the excellent parts of Painting than any other: and it is believed that he equalled the ancients, excepting only that he designed not naked bodies with so much learning as Michael Angelo; but his gusto of design is purer, and much better. He painted not with so good, so full, and so graceful a manner as Correggio: nor has he any thing of the contrast of light and shadow, or so strong and free a colouring as Titian; but he had a better disposition in his pieces, without comparison, than either Titian,

Correggio, Michael Angelo, or all the rest of the succeeding Painters to our days. His choice of attitudes, of heads, of ornaments, the arrangement of his drapery, his manner of designing, his variety, his contrast, his expression were beautiful in perfection; but above all, he possessed the graces in so advantageous a manner, that he has never since been equalled by any other. There are portraits (or single figures) of his, which are well executed. He was an admirable Architect. He was handsome, well made, civil and good-natured, never refusing to teach another what he knew himself. He had many scholars: amongst others, Julio Romano, Polydore, Gaudenzio, Giovanni d'Udine, and Michael Coxis. His Graver was Mark Antonio, whose prints are admirable for the correctness of their outlines.

Julio Romano was the most excellent of all Raffaelle's Disciples: he had conceptions which were more extraordinary, more profound, and more elevated than even his Master himself: he was also a great Architect; his gusto was pure and exquisite. He was a great imitator of the antients, giving a

clear testimony in all his productions, that he was desirous to restore to practice the same forms and fabricks which were antient. He had the good fortune to find great persons, who committed to him the care of edifices, vestibules, and porticoes, all tetrastyles, xistes, theatres, and such other places as are now in use. He was wonderful in his choice of attitudes. His manner was drier and harder than any of Raffaelle's school. He did not exactly understand either light and shadow, or colouring. He is frequently harsh and ungraceful; the folds of his draperies are neither beautiful nor great, easy nor natural, but all of them imaginary, and too like the habits of fantastical comedians. He was well versed in polite learning. His Disciples were Pirro Ligorio, (who was admirable for antique Buildings, as towns, temples, tombs, and trophies, and the situation of antient edifices,) Æneas Vico, Bonasone, Georgio Mantuano, and others.

Polydore, a Disciple of Raffaelle, designed admirably well as to the practical part, having a particular genius for freezes, as we may see by those of white and black,

which he has painted at Rome. He imitated the Antients, but his manner was greater than that of Julio Romano; nevertheless Julio seems to be the truer. Some admirable groups are seen in his works, and such as are not elsewhere to be found. He coloured very seldom, and made landscapes in a tolerably good taste.

Gio. Bellino, one of the first who was of any consideration at Venice, painted very drily, according to the manner of his time. He was very knowing both in Architecture and Perspective. He was Titian's first master; which may easily be observed in the earlier works of that noble Disciple; in which we may remark that propriety of colours which his master has observed.

About this time Georgione, the contemporary of Titian, came to excel in Portraits and also in greater works. He first began to make choice of glowing and agreeable colours; the perfection and entire harmony of which were afterwards to be found in Titian's pictures. He dressed his figures wonderfully well: and it may be truly said, that but for him, Titian had never arrived to that height

of perfection, which proceeded from the rivalship and jealousy which prevailed between them.

Titian was one of the greatest colourists ever known: he designed with much more ease and practice than Georgione. There are to be seen women and children of his hand which are admirable both for design and colouring; the gusto of them is delicate, charming, and noble, with a certain pleasing negligence in the head-dresses, draperies, and ornaments, which are wholly peculiar to himself. As for the figures of men, he has designed them but moderately well: there are even some of his draperies which are mean, and in a little taste. His painting is wonderfully glowing, sweet and delicate. He drew portraits, which were extremely noble: the attitudes of them being very graceful, grave, diversified, and adorned after a very becoming fashion. No man ever painted landscape in so great a manner, so well coloured, and with such truth of nature. For eight or ten years' space, he copied, with great labour and exactness, whatsoever he undertook; thereby to make himself an

easy way, and to establish some general maxims for his future conduct. Besides the excellent gusto which he had in colouring, in which he excelled all mortal men, he perfectly understood how to give every thing those touches which were most suitable and proper to them: such as distinguished them from each other, and which gave the greater spirit, and the most of truth. The pictures which he made in his beginning, and in the declension of his age, are of a dry and mean manner. He lived ninety-nine years. His disciples were Paulo Veronese, Giacomo Tintoret, Giacomo da Ponte Bassano, and his sons.

Paulo Veronese was wonderfully graceful in his airs of women, with great variety of brilliant draperies, and incredible vivacity and ease; nevertheless his composition is sometimes improper, and his design incorrect: but his colouring, and whatsoever depends on it, is so very charming in his pictures, that it surprises at the first sight, and makes us totally forget those other qualities in which he fails.

Tintoret was the Disciple of Titian; great

in design and practice, but sometimes also greatly extravagant He had an admirable genius for Painting, but not so great an affection for his art, or patience in the executive part of it, as he had fire and vivacity of Nature. He yet has made pictures not inferior in beauty to those of Titian. His composition and decorations are for the most part rude, and his outlines are incorrect; but his colouring, and all that depends upon it, is admirable.

The Bassans had a more mean and poor gusto in Painting than Tintoret, and their designs were also less correct than his. They had indeed an excellent manner of colouring and have touched all kinds of animals with an admirable hand; but were notoriously imperfect in composition and design.

Correggio painted at Parma too large cupolas in fresco, and some altar-pieces. This artist struck out certain natural and unaffected graces for his Madonnas, his Saints, and little children, which were peculiar to himself. His manner, design, and execution are all very great, but yet without correctness. He had a most free

and delightful pencil; and it is to be acknowledged, thai he painted with a strength, relief, sweetness, and vivacity of colouring, which nothing ever exceeded. He understood how to distribute his lights in such a manner, as was wholly peculiar to himself, which gave a great force and great roundness to his figures. This manner consists in extending a large light, and then making it lose itself insensibly in the dark shadowings, which he placed out of the masses; and those give them this relief, without our being able to perceive from whence proceeds so much effect, and so vast a pleasure to the sight. It appears, that in this part the rest of the Lombard school copied him. He had no great choice of graceful attitudes, or distribution of beautiful groups. His design oftentimes appears lame, and his positions not well chosen: The look of his figures is often unpleasing: but his manner of designing heads, hands, feet, and other parts, is very great, and well deserves our imitation. In the conduct and finishing of a picture, he has done wonders; for he painted with so much

union, that his greatest works seem to have been finished in the compass of one day: and appear as if we saw them in a looking-glass. His landscape is equally beautiful with his figures.

At the same time with Correggio, lived and flourished Parmegiano; who, besides his great manner of colouring, excelled also both in invention and design: with a genius full of delicacy and spirit, having nothing that was ungraceful in his choice of attitudes, or in the dresses of his figures, which we cannot say of Correggio; there are pieces of Parmegiano's very beautiful and correct.

These two Painters last mentioned had very good disciples, but they are known only to those of their own province; and besides, there is little to be credited of what his countrymen say, for Painting is wholly extinguished amongst them.

I say nothing of Leonardo da Vinci, because I have seen but little of his: though he restored the arts at Milan, and had there many scholars.

Ludovico Carracci, the Cousin Ger-

man of Hannibal and Augustino, studied at Parma after Correggio; and excelled in design and colouring, with a grace and clearness which Guido, the scholar of Hannibal, afterwards imitated with great success. There are some of his pictures to be seen, which are very beautiful, and well understood. He made his ordinary residence at Bologna; and it was he who put the pencil into the hands of Hannibal his cousin.

Hannibal, in a little time, excelled his master in all parts of Painting. He imitated Correggio, Titian, and Raffaelle, in their different manners as he pleased; excepting only, that you see not in his pictures the nobleness, the graces, and the charms of Raffaelle: and his outlines are neither so pure, nor so elegant as his. In all other things he is wonderfully accomplished, and of an universal genius.

Augustino, brother to Hannibal, was also a very good Painter, and an admirable Graver. He had, a natural son, called Antonio, who died at the age of thirty-five; and who (according to the general

opinion) would have surpassed his uncle Hannibal: for, by what he left behind him, it appears that he was of a more lofty genius.

Guido chiefly imitated Ludovico Carracci, yet retained always somewhat of the manner which his Master Denis Calvert, the Fleming, taught him. This Calvert lived at Bologna, and was competitor and rival to Ludovico Carracci. Guido made the same use of Albert Durer as Virgil did of old Ennius, borrowed what pleased him, and made it afterwards his own; that is, he accommodated what was good in Albert to his own manner; which he executed with so much gracefulness and beauty, that he got more money and reputation in his time, than any of his Masters, and than all the scholars of the Caraccis, though they were of greater capacity than himself. His heads yield no manner of precedence to those of Raffaelle.

Sisto Badolocchi designed the best of all his disciples; but he died young.

Domenichino was a very knowing Painter, and very laborious, but of no great natural

endowments. It is true, he was profoundly skilled in all the parts of Painting, bu wanting genius (as I said) he had less of nobleness in his works than all the rest who studied in the school of the Carraccis.

Albani was excellent in all the parts of Painting, and a polite scholar.

Landfranc, a man of a great and sprightly wit, supported his reputation for a long time with an extraordinary gusto of design and colouring: but his foundation being only on the practical part, he at length lost ground in point of correctness, so that many of his pieces appear extravagant and fantastical; and after his decease, the school of the Carraccis went daily to decay, in all the parts of Painting.

Gio. Viola was very old before he learned landscape; the knowledge of which was imparted to him by Hannibal Carracci, who took pleasure to instruct him; so that he painted many of that kind, which are wonderfully fine, and well coloured.

If we cast our eyes towards Germany and the Low Countries, we may there behold Albert Durer, Lucas van Leyden, Holbien,

Aldegrave, &c. who were all contemporaries. Amongst these, Albert Durer and Holbien were both of them wonderfully knowing, and had certainly been of the first form of Painters, had they travelled into Italy; for nothing can be laid to their charge, but only that they had a Gothick gusto. As for Holbien, his execution surpassed even that of Raffaelle; and I have seen a portrait of his painting, with which one of Titian's could not come in competition.

Amongst the Flemings, appeared Rubens, who had, from his birth, a lively, free, noble, and universal genius: a genius capable not only of raising him to the rank of the antient Painters, but also to the highest employments in the service of his country; so that he was chosen for one of the most important embassies in our time. His gusto of design savours somewhat more of the Flemish than of the beauty of the antique, because he stayed not long at Rome. And though we cannot but observe in all his Paintings ideas which are great and noble, yet it must be confessed, that generally speaking, he designed not correctly; but,

for all the other parts of Painting, he was as absolute a master of them, and possessed them all as thoroughly as any of his predecessors in that noble art. His principal studies were made in Lombardy, after the works of Titian, Paulo Veronese, and Tintoret, whose cream he has skimmed, (if you will allow the phrase,) and extracted from their several beauties many general maxims and infallible rules which he always followed, and by which he has acquired in his works a greater facility than that of Titian; more of purity, truth, and science than Paulo Veronese; and more of majesty, repose, and moderation than Tintoret. To conclude; his manner is so solid, so knowing, and so ready, that it may seem this rare accomplished genius was sent from heaven to instruct mankind in the Art of Painting.

His school was full of admirable Disciples; amongst whom Vandyck was he who best comprehended all the rules and general maxims of his Master; and who has even excelled him in the delicacy of his carnations, and in his cabinet-pieces; but his taste, in the designing part, was nothing better than that of Rubens.

THE

PREFACE

OF

MR. DRYDEN TO HIS TRANSLATION,

CONTAINING A PARALLEL BETWEEN

POETRY AND PAINTING.

It was thought proper to insert in this place the pleasing Preface which Mr. DRYDEN printed before his Translation of M DU FRESNOY's Poem. There is a charm in that great Writer's Prose peculiar to itself; and though, perhaps, the Parallel between the two Arts, which he has here drawn, be too superficial to stand the test of strict Criticism, yet it will always give pleasure to Readers of Taste, even when it fails to satisfy their Judgement. M.

MR. DRYDEN'S

PREFACE:

WITH A PARALLEL OF

POETRY AND PAINTING.

IT may be reasonably expected, that I should say something on my behalf, in respect to my present undertaking. First then, the Reader may be pleased to know, that it was not of my own choice that I undertook this work. Many of our most skilful Painters, and other Artists, were pleased to recommend this Author to me, as one who perfectly understood the rules of painting; who gave the best and most concise instructions for performance, and the surest to inform the judgement of all who loved this noble Art; that they who before were rather fond of it, than knowingly admired it, might defend their inclination by their reason; that they might understand those excellencies which they blindly valued so as not to be farther imposed on by bad pieces, and to know when Nature was well

imitated by the most able Masters. It is true indeed, and they acknowledge it, that besides the rules which are given in this Treatise, or which can be given in any other, to make a perfect judgement of good pictures, and to value them more or less, when compared with another, there is farther required a long conversation with the best pieces, which are not very frequent either in France or England: yet some we have, not only from the hands of Holbien, Rubens, and Vandyck, (one of them admirable for History-painting, and the other two for Portraits,) but of many Flemish Masters, and those not inconsiderable, though for design not equal to the Italians. And of these latter also, we are not unfurnished with some pieces of Raphael, Titian, Correggio Michael Angelo, and others. But to return to my own undertaking of this translation; I freely own that I thought myself uncapable of performing it, either to their satisfaction, or my own credit. Not but that I understood the original Latin, and the French Author perhaps as well as most Englishmen; but I was not sufficiently versed in the terms

of art: and therefore thought that many of those persons, who put this honourable task on me, were more able to perform it themselves, as undoubtedly they were. But they assuring me of their assistance in correcting my faults, where I spoke improperly, I was encouraged to attempt it, that I might not be wanting in what I could, to satisfy the desires of so many Gentlemen who were willing to give the world this useful work. They have effectually performed their promise to me, and I have been as careful on my side to take their advice on all things; so that the reader may assure himself of a tolerable translation; not elegant, for I proposed not that to myself, but familiar, clear, and instructive: in any of which parts, if I have failed, the fault lies wholly at my door. In this one particular only, I must beg the reader's pardon: the Prose Translation of the Poem is not free from poetical expressions, and I dare not promise that some of them are not fustian, or at least highly metaphorical; but this being a fault in the first digestion, (that is, the original Latin,) was not to be remedied in the second,

viz. the Translation; and I may confidentally say, that whoever had attempted it, must have fallen into the same inconvenience, or a much greater, that of a false version. When I undertook this work, I was already engaged in the translation of Virgil, from whom I have borrowed only two months, and am now returning to that which I ought to understand better. In the mean time, I beg the reader's pardon for entertaining him so long with myself; it is an usual part of ill manners in all Authors, and almost in all mankind, to trouble others with their business; and I was so sensible of it beforehand, that I had now committed it, unless some concernments of the readers have been interwoven with my own. But I know not, while I am atoning for one error, if I am not falling into another: for I have been importuned to say something farther of this art; and to make some observations on it, in relation to the likeness and agreement which it has with Poetry its Sister. But before I proceed, it will not be amiss, if I copy from Bellori (a most ingenious author) some part of his idea of a Painter, which

cannot be unpleasing, at least to such who are conversant in the philosophy of Plato; and to avoid tediousness, I will not translate the whole discourse, but take and leave, as I find occasion.

"God Almighty, in the fabric of the universe, first contemplated himself, and reflected on his own excellencies; from which he drew and constituted those first forms, which are called Ideas, so that every species which was afterwards expressed, was produced from that first Idea, forming that wonderful contexture of all created Beings. But the celestial Bodies above the moon being incorruptible and not subject to change, remained for ever fair and in perpetual order. On the contrary, all things which are sublunary, are subject to change, to deformity, and to decay; and though Nature always intends a consummate beauty in her productions, yet, through the inequality of the matter, the forms are altered; and in particular human beauty suffers alteration for the worse, as we see to our mortification, in the deformities and disproportions which are in us. For which

reason, the artful Painter, and the Sculptor, imitating the Divine Maker, form to themselves, as well as they are able, a model of the superior beauties; and reflecting on them, endeavour to correct and amend the common Nature, and to represent it as it was first created, without fault, either in colour or in lineament.

"This idea which we may call the Goddess of Painting and of Sculpture, descends upon the marble and the cloth, and becomes the original of those Arts; and, being measured by the compass of the intellect, is itself the measure of the performing hand; and, being animated by the imagination, infuses life into the image. The idea of the Painter and the Sculptor is undoubtedly that perfect and excellent example of the mind, by imitation of which imagined form, all things are represented which fall' under human sight: such is the definition which is made by Cicero, in his book of the Orator to Brutus. 'As 'therefore in forms and figures, there is 'somewhat which is excellent and perfect, 'to which imagined species all things are

'referred by imitation, which are the ob-
'jects of sight; in like manner we behold
'the species of eloquence in our minds,
'the effigies, or actual image of which we
'seek in the organs of our hearing. This is
'likewise confirmed by Proclus, in the
'Dialogue of Plato, called Timæus: If,
'says he, you take a man as he is made by
'Nature, and compare him with another
'who is the effect of Art, the work of
'Nature will always appear the less beau-
'tiful, because Art is more accurate than
'Nature.' But Zeuxis, who, from the choice which he made of five virgins, drew that wonderful picture of Helena, which Cicero, in his Orator before mentioned, sets before us, as the most perfect example of beauty, at the same time admonishes a Painter to contemplate the ideas of the most natural forms; and to make a judicious choice of several bodies, all of them the most elegant which we can find: by which we may plainly understand, that he thought it impossible to find in any one body all those perfections which he sought for the accomplishment of a Helena, because Na-

ture in any individual person makes nothing that is perfect in all its parts. For this reason Maximus Tyrius also says, that the image which is taken by a Painter from several bodies, produces a beauty, which it is impossible to find in any single natural body, approaching to the perfection of the fairest statues. Thus Nature, on this account, is so much inferior to Art, that those Artists who propose to themselves only the imitation or likeness of such or such a particular person, without election of those ideas before mentioned, have often been reproached for that omission. Demetrius was taxed for being too natural; Dionysius was also blamed for drawing men like us, and was commonly called Ἀνθρωπόγραφος, that is, a Painter of Men. In our times, Michael Angelo da Caravaggio was esteemed too natural: he drew persons as they were; and Bamboccio, and most of the Dutch Painters, have drawn the worst likeness. Lysippus, of old, upbraided the common sort of Sculptors for making men such as they were found in Nature; and boasted of himself, that he made them as they ought to

be; which is a precept of Aristotle, given as well to Poets as to Painters. Phidias raised an admiration even to astonishment in those who beheld his statues, with the forms which he gave to his Gods and Heroes, by imitating the Idea rather than Nature; and Cicero, speaking of him, affirms, that figuring Jupiter and Pallas, he did not contemplate any object from whence he took any likeness, but considered in his own mind a great and admirable form of beauty, and according to that image in his soul, he directed the operation of his hand. Seneca also seems to wonder that Phidias, having never beheld either Jove or Pallas, yet could conceive their divine images in his mind. Apollonius Tyanæus says the same in other words, that the Fancy more instructs the Painter than the Imitation; for the last makes only the things which it sees, but the first makes also the things which it never sees.

"Leon Battista Alberti tells us, that we ought not so much to love the Likeness as the Beauty, and to choose from the fairest bodies severally the fairest parts. Leonardo

da Vinci instructs the Painter to form this idea to himself; and Raffaelle, the greatest of all modern Masters, writes thus to Castiglione, concerning his Galatea: 'To 'paint a fair one, it is necessary for me to 'see many fair ones; but because there is so 'great a scarcity of lovely women, I am 'constrained to make use of one certain 'Idea, which I have formed to myself in 'my own fancy.' Guido Reni sending to Rome his St. Michael, which he had painted for the Church of the Capuchins, at the same time wrote to Monsignor Massano, who was the *maestro di casa* (or steward of the house) to Pope Urban VIII. in this manner: 'I wish I had the wings of an angel, 'to have ascended into Paradise, and there 'to have beheld the forms of those beatified 'spirits, from which I might have copied 'my Archangel: but not being able to 'mount so high, it was in vain for me to 'search his resemblance here below; so 'that I was forced to make an introspection 'into my own mind, and into that Idea of 'Beauty, which I have formed in my own 'imagination. I have likewise created

'there the contrary Idea of Deformity and 'Ugliness; but I leave the consideration of 'it till I paint the Devil, and, in the mean 'time shun the very thought of it as much as 'possibly I can, and am even endeavouring 'to blot it wholly out of my remembrance.' There was not any lady in all antiquity who was mistress of so much beauty, as was to be found in the Venus of Gnidus, made by Praxiteles, or the Minerva of Athens, by Phidias, which was therefore called the Beautiful Form. Neither is there any man of the present age equal in the strength, proportion, and knitting of his limbs, to the Hercules of Farnese, made by Glycon; or any woman who can justly be compared with the Medicean Venus of Cleomenes. And upon this account the noblest Poets and the best Orators, when they desire to celebrate any extraordinary beauty, are forced to have recourse to statues and pictures, and to draw their persons and faces into comparison: Ovid, endeavouring to express the beauty of Cyllarus, the fairest of the Centaurs, celebrates him as next in perfection to the most admirable statues;

Gratus in ore vigor, cervix, humerique, manusque,
Pectoraque, artificum laudatis proxima signis.

A Pleasing vigour his fair face express'd;
His neck, his hands, his shoulders, and his breast,
Did next in gracefulness and beauty stand,
To breathing figures of the Sculptor's hand.

In another place he sets Apelles above Venus:

Si Venerem Cois nunquam pinxisset Apelles,
Mersa sub æquoreis illa lateret aquis.

Thus varied.

One birth to seas the Cyprian Goddess ow'd,
A second birth the Painter's art bestow'd:
Less by the seas than by his pow'r was giv'n;
They made her live, but he advanc'd to heaven.

" The Idea of this Beauty is indeed various, according to the several forms which the Painter or Sculptor would describe: as one in strength, another in magnanimity; and sometimes it consists in cheerfulness, and sometimes in delicacy, and is always diversified by the sex and age.

"The beauty of Jove is one, and that of Juno another: Hercules and Cupid are perfect beauties, though of different kinds; for beauty is only that which makes all things as they are in their proper and perfect nature, which the best Painters always choose, by contemplating the forms of each. We ought farther to consider, that a picture being the representation of a human action, the Painter ought to retain in his mind the examples of all affections and passions; as a Poet preserves the idea of an angry man, of one who is fearful, sad, or merry; and so of all the rest: for it is impossible to express that with the hand, which never entered into the imagination. In this manner, as I have rudely and briefly shown you, Painters and Sculptors choosing the most elegant, natural beauties, perfectionate the Idea, and advance their art, even above Nature itself, in her individual productions, which is the utmost mastery of human performance.

"From hence arises that astonishment, and almost adoration, which is paid by the knowing to those divine remains of anti-

quity. From hence Phidias, Lysippus, and other noble Sculptors, are still held in veneration; and Apelles, Zeuxis, Protogenes, and other admirable Painters, though their works are perished, are and will be eternally admired; who all of them drew after the ideas of perfection; which are the miracles of Nature, the providence of the understanding, the exemplars of the Mind, the light of the Fancy; the sun, which, from its rising, inspired the statue of Memnon, and the fire which warmed into life the image of Prometheus; it is this which causes the Graces and the Loves to take up their habitations in the hardest marble, and to subsist in the emptiness of light and shadows. But since the Idea of Eloquence is as inferior to that of Painting, as the force of words is to the sight, I must here break off abruptly; and having conducted the reader, as it were to a secret walk, there leave him in the midst of silence to contemplate those ideas which I have only sketched, and which every man must finish to himself."

In these pompous expressions, or such as these, the Italian has given you his idea of

a Painter; and tho' I cannot much commend the style, I must needs say, there is somewhat in the matter: Plato himself is accustomed to write loftily, imitating, as the criticks tell us, the manner of Homer; but surely, that inimitable Poet had not so much of smoke in his writings, though not less of fire. But in short, this is the present genius of Italy. What Philostratus tells us, in the proem of his *Figures*, is somewhat plainer, and therefore I will translate it almost word for word: "he who will rightly govern the Art of Painting, ought, of necessity, first to understand human Nature. He ought likewise to be endued with a genius to express the signs of their passions whom he represents, and to make the dumb as it were to speak: he must yet further understand what is contained in the constitution of the cheeks, in the temperament of the eyes, in the naturalness (if I may so call it) of the eye-brows; and in short, whatsoever belongs to the mind and thought. He who thoroughly possesses all these things will obtain the whole, and the hand will exquisitely represent the action of every particular

person; if it happens that he be either mad or angry, melancholic or cheerful, a sprightly youth, or a languishing lover: in one word, he will be able to paint whatsoever is proportionable to any one. And even in all this there is a sweet error without causing any shame; for the eyes and mind of the beholders being fastened on objects which have no real being, as if they were truly existent, and being induced by them to believe them so, what pleasure is it not capable of giving? The antients, and other wise men, have written many things concerning the symmetry, which is in the art of Painting: constituting as it were some certain laws for the proportion of every member; not thinking it possible for a Painter to undertake the expression of those motions which are in the mind without a concurrent harmony in the natural measure: for that which is out of its own kind and measure, is not received from Nature, whose motion is always right. On a serious consideration of this matter, it will be found, that the Art of Painting has a wonderful affinity with that of Poetry, and there is be-

twixt them a certain common imagination. For, as the Poets introduce the Gods and Heroes, and all those things which are either majestical, honest, or delightful; in like manner, the Painters, by the virtue of their outlines, colours, lights, and shadows, represent the same things and persons in their pictures." Thus, as convoy ships either accompany, or should accompany their merchants, till they may prosecute the rest of their voyage without danger; so Philostratus has brought me thus far on my way, and I can now sail on without him. He has begun to speak of the great relation betwixt Painting and Poetry, and thither the greatest part of this discourse, by my promise, was directed. I have not engaged myself to any perfect method, neither am I loaded with a full cargo: it is sufficient if I bring a sample of some goods in this voyage. It will be easy for others to add more, when the commerce is settled: for a treatise, twice as large as this, of Painting, could not contain all that might be said on the parallel of these two Sister-Arts. I will take my rise from Bellori before I proceed to the Author of this Book.

The business of his Preface is to prove, that a learned Painter should form to himself an idea of perfect Nature. This image he is to set before his mind in all his undertakings, and to draw from thence, as from a storehouse, the beauties which are to enter into his work: thereby correcting Nature from what actually she is in individuals, to what she ought to be, and what she was created. Now as this idea of perfection is of little use in Portraits, or the resemblances of particular persons, so neither is it in the characters of Comedy and Tragedy, which are never to be made perfect, but always to be drawn with some specks of frailty and deficience; such as they have been described to us in history, if they were real characters; or such as the Poet began to show them, at their first appearance, if they were only fictitious, or imaginary. The perfection of such stage characters consists chiefly in their likeness to the deficient faulty Nature, which is their original; only (as it is observed more at large hereafter) in such cases there will always be found a better likeness and a worse, and the

better is constantly to be chosen; I mean in Tragedy, which represents the figures of the highest form among mankind: thus, in Portraits, the Painter will not take that side of the face which has some notorious blemish in it, but either draw it in profile, as Apelles did Antigonus, who had lost one of his eyes, or else shadow the more imperfect side: for an ingenious flattery is to be allowed to the professors of both arts, so long as the likeness is not destroyed. It is true, that all manner of imperfections must not be taken away from the characters; and the reason is that there may be left some grounds of pity for their misfortunes: we can never be grieved for their miseries who are thoroughly wicked, and have thereby justly called their calamities on themselves: such men are the natural objects of our hatred, not of our commiseration. If, on the other side, their characters were wholly perfect, such as, for example, the character of a Saint or martyr in a Play, his or her misfortunes would produce impious thoughts in the beholders; they would accuse the Heavens of injustice, and think of leaving a religion where piety was

so ill requited. I say the greater part would be tempted so to do; I say, not that they ought; and the consequence is too dangerous for the practice. In this I have accused myself for my own St. Catharine; but let truth prevail. Sophocles has taken the just medium in his Oedipus: he is somewhat arrogant at his first entrance, and is too inquisitive through the whole Tragedy; yet these imperfections being balanced by great virtues, they hinder not our compassion for his miseries, neither yet can they destroy that horror which the nature of his crimes have excited in us. Such in Painting are the warts and moles, which, adding a likeness to the face, are not, therefore, to be omitted; but these produce no loathing in us; but how far to proceed, and where to stop, is left to the judgement of the Poet and the Painter. In Comedy there is somewhat more of the worse likeness to be taken, because that is often to produce laughter, which is occasioned by the sight of some deformity; but for this I refer the reader to Aristotle. It is a sharp manner of instruction for the vulgar, who are never well amended till they are

more than sufficiently exposed. That I may return to the beginning of this remark, concerning perfect Ideas, I have only this to say that the parallel is often true in Epic Poetry.

The Heroes of the Poets are to be drawn according to this rule; there is scarce a frailty to be left in the best of them, any more than to be found in a Divine Nature. And if Æneas sometimes weeps, it is not in bemoaning his own miseries, but those which his people undergo. If this be an imperfection, the Son of God, when he was incarnate, shed tears of compassion over Jerusalem; and Lentulus describes him often weeping, but never laughing; so that Virgil is justified even from the Holy Scriptures. I have but one word more, which for once I will anticipate from the author of this book. Though it must be an Idea of perfection from which both the Epic Poet and the History Painter draws, yet all perfections are not suitable to all subjects, but every one must be designed according to that perfect beauty which is proper to him: An Apollo must be distinguished from a Jupiter, a Pallas from a Venus; and so in

Poetry, an Æneas from any other Hero, for Piety is his chief perfection. Homer's Achilles is a kind of exception to this rule; but then he is not a perfect Hero, nor so intended by the Poet. All his Gods had somewhat of human imperfection, for which he has been taxed by Plato as an imitator of what was bad. But Virgil observed his fault and mended it. Yet Achilles was perfect in the strength of his body, and the vigour of his mind. Had he been less passionate or less revengeful, the Poet well foresaw that Hector had been killed, and Troy taken at the first assault: which had destroyed the beautiful contrivance of his *Iliad*, and the moral of preventing discord amongst confederate princes, which was his principal intention: for the moral (as Bossu observes) is the first business of the Poet, as being the ground-work of his instruction. This being formed, he contrives such a design or fable, as may be most suitable to the Moral; after this he begins to think of the persons whom he is to employ in carrying on his design, and gives them the manners which are most proper to their

several characters. The thoughts and words are the last parts which give beauty and colouring to the piece. When I say, that the manners of the Hero ought to be good in perfection, I contradict not the Marquis of Normanby's opinion, in that admirable verse, where, speaking of a perfect character, he calls it

'A faultless monster, which the world ne'er knew:'

For that excellent critic intended only to speak of dramatic characters, and not of epic. Thus at least I have shown, that in the most perfect poem, which is that of Virgil, a perfect idea was required and followed; and, consequently, that all succeeding Poets ought rather to imitate him, than even Homer. I will now proceed, as I promised, to the author of this book; He tells you, almost in the first lines of it, that "the chief end of Painting is to please the eyes; and it is one great end of Poetry to please the mind." Thus far the parallel of the arts holds true; with this difference, that the principal end of Painting is to please, and the chief design of Poetry is to instruct. In this the latter seems to have the advantage of the former.

But if we consider the artists themselves on both sides, certainly their aims are the very same; they would both make sure of pleasing and that in preference to instruction. Next, the means of this pleasure is by deceit: one imposes on the sight, and the other on the understanding. Fiction is of the essence of Poetry as well as of Painting; there is a resemblance in one, of human bodies, things and actions, which are not real: and in the other, of a true story by a fiction. And as all stories are not proper subjects for an Epic Poem or a Tragedy, so neither are they for a noble Picture. The subjects both of the one and of the other ought to have nothing of immoral, low, or filthy in them; but this being treated at large in the book itself, I wave it to avoid repetition. Only I must add, that, though Catullus, Ovid, and others, were of another opinion, that the subject of Poets, and even their thoughts and expressions might be loose, provided their lives were chaste and holy, yet there are no such licences permitted in that art, any more than in Painting to design and colour obscene nudities. Vita proba est, is no excuse; for

it will scarcely be admitted, that either a Poet or a Painter can be chaste, who give us the contrary examples in their writings and their pictures. We see nothing of this kind in Virgil, that which comes the nearest to it is the adventure of the Cave, where Dido and Æneas were driven by the storm; yet even there, the Poet pretends a marriage before the consummation, and Juno herself was present at it. Neither is there any expression in that story which a Roman matron might not read without a blush. Besides, the Poet passes it over as hastily as he can, as if he were afraid of staying in the cave with the two lovers, and of being a witness to their actions. Now I suppose that a Painter would not be much commended, who should pick out this cavern from the whole *Æneis*, when there is not another in the work. He had better leave them in their obscurity, than let in a flash of lightning to clear the natural darkness of the place, by which he must discover himself as much as them. The altar-pieces, and holy decorations of Painting, show that Art may be applied to better uses, as well as Poetry; and

amongst many other instances, the Farnese Gallery, painted by Hannibal Caracci, is a sufficient witness yet remaining: the whole work being morally instructive, and particularly the Hercules Bivium, which is a perfect triumph of virtue over vice, as it is wonderfully well described by the ingenious Bellori.

Hitherto I have only told the reader what ought not to be the subject of a Picture or of a Poem. What it ought to be on either side, our author tells us. It must, in general be great and noble; and in this the parallel is exactly true. The subject of a Poet, either in Tragedy, or in an Epic Poem, is a great action of some illustrious hero. It is the same in Painting: not every action, nor every person, is considerable enough to enter into the cloth. It must be the anger of an Achilles, the piety of an Æneas, the sacrifice of an Iphigenia; for heroines as well as heroes are comprehended in the rule. But the parallel is more complete in Tragedy than in an Epic Poem: for as a Tragedy may be made out of many particular Episodes of Homer or of Virgil; so may a noble

picture be designed out of this or that particular story in either author. History is also fruitful of designs, both for the Painter and the Tragic Poet: Curtius throwing himself into a gulph, and the two Decii sacrificing themselves for the safety of their country, are subjects for Tragedy and Picture. Such is Scipio, restoring the Spanish Bride, whom he either loved, or may be supposed to love; by which he gained the hearts of a great nation, to interest themselves for Rome against Carthage: these are all but particular pieces in Livy's History, and yet are full, complete subjects for the pen and pencil. Now the reason of this is evident: Tragedy and Picture are more narrowly circumscribed by the mechanic rules of Time and Place than the Epic Poem: the Time of this last is left indefinite. It is true, Homer took up only the space of eight and forty days for his Iliad; but whether Virgil's action was comprehended in a year, or somewhat more, is not determined by Bossu. Homer made the place of his action Troy, and the Grecian camp besieging it. Virgil introduces his Æneas sometimes in Sicily, sometimes

in Carthage, and other times at Cumæ, before he brings him to Laurentum; and even after that, he wanders again to the kingdom of Evander, and some parts of Tuscany, before he returns to finish the war by the death of Turnus. But Tragedy, according to the practice of the antients, was always confined within the compass of twenty-four hours, and seldom takes up so much time. As for the place of it, it was always one, and that not in a larger sense, as, for example, a whole city, or two or three several houses in it, but the market, or some other publick place, common to the chorus and all the actors; which established law of theirs, I have not an opportunity to examine in this place, because I cannot do it without digression from my subject, though it seems too strict at the first appearance, because it excludes all secret intrigues, which are the beauties of the modern stage; for nothing can be carried on with privacy, when the chorus is supposed to be always present. But to proceed: I must say this to the advantage of Painting, even above Tragedy, that what this last represents in the space of

many hours, the former shows us in one moment. The action, the passion, and the manners of so many persons as are contained in a picture, are to be discerned at once in the twinkling of an eye; at least they would be so, if the sight could travel over so many different objects all at once, or the mind could digest them all at the same instant, or point of time. Thus in the famous picture of Poussin, which represents the Institution of the blessed Sacrament, you see our Saviour and his twelve Disciples, all concurring in the same action, after different manners, and in different postures; only the manners of Judas are distinguished from the rest. Here is but one indivisible point of time observed; but one action performed by so many persons, in one room, and at the same table; yet the eye cannot comprehend at once the whole object, nor the mind follow it so fast; it is considered at leisure and seen by intervals. Such are the subjects of noble picture, and such are only to be undertaken by noble hands. There are other parts of Nature which are meaner, and yet are the subjects both of Painters and of Poets.

For to proceed in the parallel; as Comedy is a representation of human life in inferior persons and low subjects, and by that means creeps into the nature of Poetry, and is a kind of Juniper, a shrub belonging to the species of cedar; so is the painting of clowns, the representation of a Dutch Kermis, the brutal sport of Snick-or-Snee, and a thousand other things of this mean invention, a kind of picture which belongs to Nature, but of the lowest form. Such is a Lazar in comparison to a Venus; both are drawn in human figures; they have faces alike, though not like faces. There is yet a lower sort of Poetry and Painting, which is out of nature; for a Farce is that in Poetry which Grotesque is in a Picture: the persons and action of a Farce are all unnatural, and the manners false; that is, inconsistent with the characters of mankind. Grotesque Painting is the just resemblance of this; and Horace begins his Art of Poetry, by describing such a figure with a man's head, a horse's neck, the wings of a bird, and a fish's tail, parts of different species jumbled together, according to the mad imagination

of the dauber; and the end of all this, as he tells you afterward, is to cause laughter: a very monster in Bartholomew Fair, for the mob to gape at for their twopence. Laughter is indeed the propriety of a man, but just enough to distinguish him from his elder brother with four legs. It is a kind of a bastard pleasure too, taken in at the eyes of the vulgar gazers, and at the ears of the beastly audience. Church-painters use it to divert the honest country-man at public prayers, and keep his eyes open at a heavy sermon; and farce-scribblers make use of the same noble invention to entertain citizens, country gentlemen, and Covent Garden fops: if they are merry, all goes well on the Poet's side. The better sort go thither too, but in despair of sense and the just images of nature, which are the adequate pleasures of the mind. But the author can give the stage no better than what was given him by nature; and the actors must represent such things as they are capable to perform, and by which both they and the scribbler may get their living. After all, it is a good thing to laugh at any rate; and if a straw can tickle a man,

it is an instrument of happiness. Beasts can weep when they suffer, but they cannot laugh: and, as Sir William Davenant observes, in his Preface to Gondibert, "It is the wisdom of a government to permit plays, (he might have added farces,) as it is the prudence of a carter to put bells upon his horses to make them carry their burdens cheerfully."

I have already shown, that one main end of Poetry and Painting is to please, and have said something of the kinds of both, and of their subjects, in which they bear a great resemblance to each other. I must now consider them as they are great and noble Arts: and as they are Arts, they must have rules which may direct them to their common end.

To all Arts and Sciences, but more particularly to these, may be applied what Hippocrates says of Physic, as I find him cited by an eminent French critic. "Medicine has long subsisted in the world; the principles of it are certain, and it has a certain way; by both which there has been found, in the course of many ages, an infinite

number of things, the experience of which has confirmed its usefulness and goodness. All that is wanting to the perfection of this Art, will undoubtedly be found, if able men, and such as are instructed in the ancient rules, will make a farther enquiry into it, and endeavour to arrive at that which is hitherto unknown by that which is already known. But all, who having rejected the ancient rules, and taken the opposite ways, yet boast themselves to be masters of this Art, do but deceive others, and are themselves deceived; for that is absolutely impossible."

This is notoriously true in these two Arts; for the way to please being to imitate nature, both the Poets and the Painters in antient times, and in the best ages, have studied her: and from the practice of both these Arts the rules have been drawn, by which we are instructed how to please, and to compass that end which they obtained, by following their example; for nature is still the same in all ages, and can never be contrary to herself. Thus, from the practice of Æschylus, Sophocles, and Euripides,

Aristotle drew his rules for Tragedy, and Philostratus for Painting. Thus, amongst the moderns, the Italian and French critics, by studying the precepts of Aristotle and Horace, and having the example of the Grecian Poets before their eyes, have given us the rules of modern Tragedy, and thus the critics of the same countries, in the Art of Painting, have given the precepts of perfecting that Art. It is true, that Poetry has one advantage over Painting in these last ages, that we have still the remaining examples both of the Greek and Latin Poets: whereas the Painters have nothing left them from Apelles, Protogenes, Parrhasius, Zeuxis, and the rest, but only the testimonies which are given of their incomparable works. But instead of this, they have some of their best statues, basso-relievos, columns, obelisks, &c. which are saved out of the common ruin, and are still preserved in Italy; and by well distinguishing what is proper to Sculpture, and what to Painting, and what is common to them both, they have judiciously repaired that loss; and the great genius of Raphael and

others, having succeeded to the times of barbarism and ignorance, the knowledge of Painting is now arrived to a supreme perfection, though the performance of it is much declined in the present age. The greatest age for Poetry amongst the Romans, was certainly that of Augustus Cæsar; and yet we are told, that Painting was then at its lowest ebb, and perhaps Sculpture was also declining at the same time. In the reign of Domitian, and some who succeeded him, Poetry was but meanly cultivated, but Painting eminently flourished. I am not here to give the history of the two Arts, how they were both in a manner extinguished by the irruption of the barbarous nations, and both restored about the times of Leo. X. Charles V. and Francis I. though I might observe, that neither Ariosto, nor any of his contemporary Poets, ever arrived at the excellency of Raphael, Titian, and the rest in Painting. But in revenge, at this time, or lately in many countries, Poetry is better practised than her sister-art. To what height the magnificence and encouragement of the present King of France may carry

Painting and Sculpture is uncertain; but by what he has done before the war in which he is engaged, we may expect what he will do after the happy conclusion of a peace; which is the prayer, and wish of all those who have not an interest to prolong the miseries of Europe. For it is most certain, as our author, amongst others, has observed, that reward is the spur of virtue, as well in all good arts, as in all laudable attempts; and emulation, which is the other spur, will never be wanting either amongst Poets or Painters, when particular rewards and prizes are proposed to the best deservers. But to return from this digression, though it was almost necessary, all the rules of Painting are methodically, concisely, and yet clearly delivered in this present treatise which I have translated: Bossu has not given more exact rules for the Epic Poem, nor Dacier for Tragedy, in his late excellent translation of Aristotle, and his notes upon him, than our Fresnoy has made for Painting: with the parallel of which I must resume my discourse, following my author's text, though with more brevity than I intended, because Virgil calls me.

"The principal and most important part of Painting is to know what is most beautiful in nature, and most proper for that art." That which is the most beautiful is the most noble subject; so in Poetry, Tragedy is more beautiful than Comedy, because, as I said, the persons are greater whom the Poet instructs; and, consequently the instructions of more benefit to mankind: the action is likewise greater and more noble, and thence is derived the greater and more noble pleasure.

To imitate nature well in whatsoever subject, is the perfection of both Arts; and that picture, and that Poem, which comes nearest the resemblance of nature, is the best: but it follows not, that what pleases most in either kind is therefore good, but what ought to please. Our depraved appetites and ignorance of the arts mislead our judgements, and cause us often to take that for true imitation of nature, which has no resemblance of nature in it. To inform our judgements, and to reform our tastes, rules were invented, that by them we might discern when nature was imitated, and how nearly.

I have been forced to recapitulate these things because mankind is not more liable to deceit than it is willing to continue in a pleasing error, strengthened by a long habitude. The imitation of nature is therefore justly constituted as the general, and indeed the only rule of pleasing, both in Poetry and Painting. Aristotle tells us, that imitation pleases because it affords matter for a reasoner to inquire into the truth or falsehood of imitation, by comparing its likeness or unlikeness with the original; but by this rule, every speculation in nature, whose truth falls under the inquiry of a Philosopher, must produce the same delight, which is not true. I should rather assign another reason: truth is the object of our understanding, as good is of our will; and the understanding can no more be delighted with a lie, than the will can choose an apparent evil. As truth is the end of all our speculations, so the discovery of it is the pleasure of them; and since a true knowledge of nature gives us pleasure, a lively imitation of it, either in Poetry or Painting, must of necessity produce a much greater: for both

these Arts, as I said before, are not only true imitations of nature, but of the best nature, of that which is wrought up to a nobler pitch. They present us with images more perfect than the life in any individual and we have the pleasure to see all the scattered beauties of nature united by a happy chemistry without its deformities or faults. They are imitations of the passions which always move, and therefore consequently please; for without motion there can be no delight, which cannot be considered but as an active passion. When we view these elevated ideas of nature, the result of that view is admiration, which is always the cause of pleasure.

This foregoing remark, which gives the reason why imitation pleases, was sent me by Mr. Walter Moyle, a most ingenious young gentleman, conversant in all the studies of humanity, much above his years. He had also furnished me, according to my request, with all the particular passages in Aristotle and Horace, which are used by them to explain the Art of Poetry, by that of Painting; which, if ever I have time to

retouch this Essay, shall be inserted in their places. Having thus shown that imitation pleases, and why it pleases in both these Arts, it follows, that some rules of imitation are necessary to obtain the end; for without rules there can be no art, any more than there can be a house without a door to conduct you into it. The principal parts of Painting and Poetry next follow.

Invention is the first part and absolutely necessary to them both; yet no rule ever was or can be given how to compass it. A happy genius is the gift of nature: it depends on the influence of the stars, say the astrologers; on the organs of the body, say the naturalists; it is the particular gift of heaven say, the divines, both christians and heathens. How to improve it, many books can teach us; how to obtain it, none; that nothing can be done without it, all agree:

Tu nihil invitâ dices faciesve Minervâ.

Without invention a Painter is but a copier, and a Poet but a plagiary of others. Both are allowed sometimes to copy and translate; but, as our author tells you, that is not the best part of their reputation. "Imitators

are but a servile kind of cattle," says the Poet: or at best, the keepers of cattle for other men: they have nothing which is properly their own; that is a sufficient mortification for me, while I am translating Virgil. But to copy the best author is a kind of praise, if I perform it as I ought: as a copy after Raphael is more to be commended than an original of any indifferent Painter.

Under this head of Invention is placed the disposition of the work, to put all things in a beautiful order and harmony, that the whole may be of a piece. "The compositions of the Painter should be conformable to the text of antient authors, to the custom and the times;" and this is exactly the same in Poetry: Homer and Virgil are to be our guides in the Epic; Sophocles and Euripides in Tragedy: in all things we are to imitate the customs and the times of those persons and things which we represent: not to make new rules of the Drama, as Lopez de Vega has attempted unsuccessfully to do, but to be content to follow our masters, who

understood nature better than we. But if the story which we treat be modern, we are to vary the customs, according to the time and the country where the scene of action lies: for this is still to imitate nature which is always the same, though in a different dress.

As "in the composition of a picture, the Painter is to take care that nothing enter into it, which is not proper or convenient to the subject;" so likewise is the Poet to reject all incidents which are foreign to his Poem, and are naturally no parts of it: they are wens, and other excrescences, which belong not to the body, but deform it. No person, no incident in the piece or in the play, but must be of use to carry on the main design. All things else are like six fingers to the hand, when nature, which is superfluous in nothing, can do her work with five. "A Painter must reject all trifling ornaments;"—so must a poet refuse all tedious and unnecessary descriptions. A robe which is too heavy, is less an ornament than a burden. In Poetry, Horace calls these things,

Versus inopes rerum, nugæque canoræ.

These are also the lucus & ara Dianæ, which he mentions in the same *Art of Poetry:* but since there must be ornaments, both in Painting and Poetry, if they are not necessary, they must at least be decent; that is, in their due place, and but moderately used. The Painter is not to take so much pains about the drapery, as about the face, where the principal resemblance lies; neither is the Poet, who is working up a passion, to make similes, which will certainly make it languish. My Montezuma dies with a fine one in his mouth, but it is out of season. Where there are more figures in a picture than are necessary, or at least ornamental, our author calls them "Figures to be lett," because the picture has no use of them: so I have seen in some modern plays above twenty actors, when the action has not required half the number. In the principal figures of a picture, the Painter is to employ the sinews of his art, for in them consists the principal beauty of his work. Our author saves me the comparison with Tra-

gedy: for he says, that "herein he is to imitate the Tragic Poet, who employs his utmost force in those places, wherein consists the height and beauty of the action."

Du Fresnoy, whom I follow, makes DESIGN, or Drawing, the second part of Painting; but the rules which he gives concerning the posture of the figures are almost wholly proper to that art, and admit not any comparison, that I know, with Poetry. The posture of a poetic figure is, as I conceive, the description of his heroes in the performance of such or such an action: As of Achilles, just in the act of killing Hector; or of Æneas, who has Turnus under him. Both the Poet and the Painter vary the postures, according to the action or passion, which they represent of the same person. But all must be great and graceful in them. The same Æneas must be drawn a suppliant to Dido, with respect in his gestures, and humility in his eyes; but when he is forced, in his own defence, to kill Lausus, the Poet shows him compassionate, and tempering the severity of his looks with a reluctance to the action, which he is going to perform. He

has pity on his beauty and his youth, and is loth to destroy such a master-piece of nature. He considers Lausus rescuing his father, at the hazard of his own life, as an image of himself, when he took Anchises on his shoulders, and bore him safe through the rage of the fire, and the opposition of his enemies; and therefore, in the posture of a retiring man, who avoids the combat, he stretches out his arm in sign of peace, with his right foot drawn a little back, and his breast bending inward, more like an orator than a soldier; and seems to dissuade the young man from pulling on his destiny, by attempting more than he was able to perform. Take the passage as I have thus translated it:

Shouts of applause ran ringing through the field,
To see the son the vanquish'd father shield;
All, fir'd with noble emulation, strive,
And with a storm of darts to distance drive
The Trojan chief; who, held at bay, from far
On his Vulcanian orb sustain'd the war.
Æneas thus o'erwhelm'd on ev'ry side,
Their first assault undaunted did abide;
And thus to Lausus, loud, with friendly threatning cry'd,

Why wilt thou rush to certain death, and rage
In rash attempts beyond thy tender age,
Betrayed by pious love!
And afterwards,
He griev'd, he wept, the sight and image brought
Of his own filial love, a sadly pleasing thought."

But, beside the outlines of the posture, the design of the picture, comprehends in the next place the "forms of faces which are to be different; and so in a Poem, or Play, must the several characters of the persons be distinguished from each other. I knew a Poet, whom out of respect I will not name, who, being too witty himself could draw nothing but wits in a Comedy of his; even his fools were infected with the disease of their author: they overflowed with smart repartees, and were only distinguished from the intended wits, by being called coxcombs, though they deserved not so scandalous a name. Another, who had a great genius for Tragedy, following the fury of his natural temper, made every man and woman too, in his Plays, stark raging mad; there was not a sober person to be had for love or money; all was tempestuous and

blustering; heaven and earth were coming together at every word; a mere hurricane from the beginning to the end; and every actor seemed to be hastening on the day of judgement!

"Let every member be made for its own head," says our author, not a withered hand to a young face. So in the persons of a play, whatever is said or done by any of them, must be consistent with the manners which the Poet has given them distinctly: and even the habits must be proper to the degrees and humours of the persons as well as in a picture. He who entered in the first act a young man, like Pericles, Prince of Tyre, must not be in danger, in the fifth act, of committing incest with his daughter; nor an usurer, without great probability and causes of repentance, be turned into a cutting Moorcraft.

I am not satisfied that the comparison betwixt the two arts, in the last paragraph, is altogether so just as it might have been; but I am sure of this which follows.

"The principal figure of the subject must appear in the midst of the picture, under the

principal light, to distinguish it from the rest, which are only its attendants." Thus in a Tragedy, or in an Epic Poem, the hero of the piece must be advanced foremost to the view of the reader or spectator: he must outshine the rest of all the characters; he must appear the prince of them, like the sun in the Copernican System, encompassed with the less noble planets. Because the hero is the centre of the main action, all the lines from the circumference tend to him alone; he is the chief object of pity, in the drama, and of admiration in the Epic Poem.

As in a picture, besides the principal figures which compose it, and are placed in the midst of it, there are less "groupes or knots of figures disposed at proper distances," which are parts of the piece, and seem to carry on the same design in a more inferior manner: so in Epic Poetry there are episodes, and a chorus in Tragedy, which are members of the action, as growing out of it, not inserted into it. Such in the ninth book of the *Æneis*, is the episode of Nisus and Euryalus: the adventure belongs to them alone; they alone are the objects of compassion and ad-

miration; but their business which they carry on, is the general concernment of the Trojan camp, then beleaguered by Turnus and the Latines, as the Christians were lately by the Turks: they were to advertise the chief hero of the distresses of his subjects, occasioned by his absence, to crave his succour, and solicit him to hasten his return.

The Grecian Tragedy was at first nothing but a chorus of singers; afterwards one actor was introduced, which was the poet himself, who entertained the people with a discourse in verse, betwixt the pauses of the singing. This succeeding with the people, more actors were added to make the variety the greater: and in process of time the chorus only sung betwixt the acts, and the Coryphæus, or chief of them, spoke for the rest, as an actor concerned in the business of the play.

Thus Tragedy was perfected by degrees, and being arrived at that perfection, the painters might probably take the hint from thence, of adding groupes to their pictures: but as a good picture may be without a group, so a good Tragedy may subsist without a cho-

rus, notwithstanding any reasons which have been given by Dacier to the contrary.

Monsieur Racine has indeed used it in his *Esther*, but not that he found any necessity of it, as the French Critic would insinuate. The chorus at St. Cyr was only to give the young ladies an occasion of entertaining the king with vocal music, and of commending their own voices. The play itself was never intended for the public stage; nor, without any disparagement to the learned author, could possibly have succeeded there, and much less in the translation of it here. Mr. Wycherly, when we read it together, was of my opinion in this, or rather I of his; for it becomes me so to speak of so excellent a poet, and so great a judge. But since I am in this place, as Virgil says, "Spatiis exclusus iniquis," that is, shortened in my time, I will give no other reason than that it is impracticable on our stage. A new theatre, much more ample, and much deeper, must be made for that purpose, besides the cost of sometimes forty or fifty habits, which is an expence too large to be supplied by a company of actors. It is true, I should not

be sorry to see a chorus on a theatre, more than as large and as deep again as ours, built and adorned at a king's charges : and on that condition and another, which is, that my hands were not bound behind me, as now they are, I should not despair of making such a Tragedy, as might be both instructive and delightful, according to the manner of the Grecians.

" To make a sketch, or a more perfect model of a picture," is in the language of poets, to draw up the scenery of a play : and the reason is the same for both ; to guide the undertaking, and to preserve the remembrance of such things whose natures are difficult to retain.

To avoid absurdities and incongruities is the same law established for both Arts. " The Painter is not to paint a cloud at the bottom of a picture, but in the uppermost parts ;" nor the Poet to place what is proper to the end or middle in the beginning of a Poem. I might enlarge on this ; but there are few Poets or Painters who can be supposed to sin so grossly against the laws of nature and of art. I remember only one

play, and for once I will call it by its name *The Slighted Maid*, where there is nothing in the first act but what might have been said or done in the fifth; nor any thing in the midst which might not have been placed as well in the beginning or the end.

"To express the passions which are seated on the heart by outward signs," is one great precept of the painters, and very difficult to perform. In Poetry the same passions and motions of the mind are to be expressed; and in this consists the principal difficulty, as well as the excellency of that art. "This," says my author, "is the gift of Jupiter;" and, to speak in the same heathen language, We call it the gift of our Apollo, not to be obtained by pains or study, if we are not born to it: for the motions which are studied are never so natural as those which break out in the height of a real passion. Mr. Otway possessed this part as thoroughly as any of the ancients or moderns. I will not defend every thing in his *Venice Preserved;* but I must bear this testimony to his memory, that the passions are truly touched in it, though, perhaps there is some-

what to be desired both in the grounds of them, and in the height and elegance of expression; but nature is there, which is the greatest beauty.

"In the passions," says our author, "we must have a very great regard to the quality of the persons who are actually possessed with them." The joy of a monarch for the news of a victory must not be expressed like the ecstacy of a harlequin on the receipt of a letter from his mistress: this is so much the same in both the arts, that it is no longer a comparison. What he says of face-painting, or the portrait of any one particular person, concerning the likeness, is also applicable to Poetry: in the character of an hero, as well as in an inferior figure, there is a better or worse likeness to be taken; the better is a panegyric, if it be not false, and the worse is a libel. Sophocles, says Aristotle, always drew men as they ought to be; that is, better than they were. Another, whose name I have forgotten, drew them worse than naturally they were. Euripides altered nothing in the character, but made them such as they were represented

by History, Epic Poetry, or Tradition. Of the three, the draught of Sophocles is most commended by Aristotle. I have followed it in that part of *Oedipus* which I writ; though, perhaps, I have made him too good a man. But my characters of Antony and Cleopatra, though they are favourable to them, have nothing of outrageous panegyric; their passions were their own, and such as were given them by history, only the deformities of them were cast into shadows, that they might be objects of compassion; whereas, if I had chosen a noon-day light for them, somewhat must have been discovered, which would rather have moved our hatred than our pity.

"The Gothic manner, and the barbarous ornaments which are to be avoided in a picture," are just the same with those of an ill-ordered play. For example; our English Tragi-comedy must be confessed to be wholly Gothic, notwithstanding the success which it has found upon our theatre; and in the *Pastos Fido* of Guarini, even though Corsica and the Satyr contribute somewhat

to the main action: neither can I defend my *Spanish Friar*, as fond as otherwise I am of it, from this imputation; for though the comical parts are diverting, and the serious moving, yet they are of an unnatural mingle: for mirth and gravity destroy each other, and are no more to be allowed for decent, than a gay widow laughing in a mourning habit.

I had almost forgot one considerable resemblance. Du Fresnoy tells us, "That the figures of the groupes must not be all on a side, that is, with their faces and bodies all turned the same way, but must contrast each other by their several positions." Thus in a play, some characters must be raised to oppose others, and to set them off the better, according to the old maxim, "Contraria juxta se posita, magis elucescunt." Thus in *the Scornful Lady*, the usurer is sent to confront the prodigal: Thus in my *Tyrannic Love*, the Atheist Maximin is opposed to the character of St. Catharine.

I am now come, though with the omission of many likenesses, to the third part of Painting,

which is called the Chromatic or Colouring. Expression, and all that belongs to words, is that in a Poem which colouring is in a Picture. The colours well chosen, in their proper places, together with their lights and shadows which belong to them, lighten the design, and make it pleasing to the eye. The words, the expressions, the tropes and figures, the versification, and all the other elegancies of sound, as cadences, turns of words upon the thought, and many other things, which are all parts of expression, perform exactly the same office both in Dramatic and Epic Poetry. Our author calls, colouring, "lena sororis;" in plain English, the bawd of her sister, the design or drawing; she clothes, she dresses her up, she paints her, she makes her appear more lovely than naturally she is, she procures for the design, and makes lovers for her; for the design of itself is only so many naked lines. Thus in Poetry, the expression is that which charms the reader, and beautifies the design, which is only the outlines of the fables. It is true, the design must of itself be good; if it be vicious, or, in one word, un-

pleasing, the cost of colouring is thrown away upon it. It is an ugly woman in a rich habit, set out with jewels: nothing can become her. But granting the design to be moderately good, it is like an excellent complexion with indifferent features; the white and red well mingled on the face, make what was before but passable, appear beautiful. "Operum Colores" is the very word which Horace uses to signify words and elegant expression, of which he himself was so great a master in his Odes. Amongst the ancients, Zeuxis was most famous for his colouring: amongst the moderns, Titian and Correggio. Of the two ancient Epic Poets, who have so far excelled all the moderns, the invention and design were the particular talents of Homer. Virgil must yield to him in both; for the design of the Latin was borrowed from the Grecian: but the "Dictio Virgiliana," the expression of Virgil, his colouring, was incomparably the better; and in that I have always endeavoured to copy him. Most of the pedants, I know, maintain the contrary, and

will have Homer excel even in this part. But of all people, as they are the most ill-mannered, so they are the worst judges, even of words which are their province; they seldom know more than the grammatical construction, unless they are born with a poetical genius, which is a rare portion amongst them: yet some, I know, may stand excepted, and such I honour. Virgil is so exact in every word, that none can be changed but for a worse; nor any one removed from its place, but the harmony will be altered. He pretends sometimes to trip: but it is only to make you think him in danger of a fall, when he is most secure. Like a skilful dancer on the ropes (if you will pardon the meanness of the similitude) who slips willingly and makes a seeming stumble, that you may think him in great hazard of breaking his neck, while at the same time he is only giving you a proof of his dexterity. My late Lord Roscommon was often pleased with this reflection, and with the examples of it in this admirable author.

I have not leisure to run through the

whole comparison of lights and shadows with tropes and figures; yet I cannot but take notice of metaphors, which, like them, have power to lessen or greaten any thing. Strong and glowing colours are the just resemblances of bold metaphors, but both must be judiciously applied; for there is a difference betwixt daring and fool-hardiness. Lucan and Statius often ventured them too far; our Virgil never. But the great defect of the *Pharsalia* and the *Thebais* was in the design; if that had been more perfect, we might have forgiven many of their bold strokes in the colouring, or at least excused them; yet some of them are such as Demosthenes or Cicero could not have defended. Virgil, if he could have seen the first verses of the *Sylvæ*, would have thought Statius mad in his fustian description of the statue on the brazen horse: but that Poet was always in a foam at his setting out, even before the motion of the race had warmed him. The soberness of Virgil whom he read, it seems, to little purpose, might have shown him the difference betwixt "Arma virumque cano, and Magnanimum æacidem,

formidatamque tonanti progeniem." But Virgil knew how to rise by degrees in his expressions: Statius was in his towering heights at the first stretch of his pinions. The description of his running horse, just starting in the funeral games for Archemorus, though the verses are wonderfully fine, are the true image of their author:

Stare adeo nescit, pereunt vestigia mille
Ante fugam; absentemque ferit gravis ungula campum.

Which would cost me an hour, if I had the leisure to translate them, there is so much of beauty in the original. Virgil, as he better knew his colours, so he knew better how and where to place them. In as much haste as I am, I cannot forbear giving one example: It is said of him, that he read the second, fourth, and sixth books of his Æneis to Augustus Cæsar. In the sixth (which we are sure he read, because we know Octavia was present, who rewarded him so bountifully for the twenty verses which were made in honour of her deceased son Marcellus); in this sixth book I say,

the Poet, speaking of Misenus, the trumpeter, says,

——— Quo non præstantior alter,
Ære ciere viros.———

and broke off in the hemistich, or midst of the verse; but in the very reading, seized as it were with a divine fury, he made up the latter part of the hemistich with these following words,

——— Martemque accendere cantu.

How warm, nay, how glowing a colouring is this! In the beginning of the verse, the word *æs*, or brass, was taken for a trumpet, because the instrument was made of that metal, which of itself was fine; but in the latter end, which was made *extempore*, you see three metaphors, *Martemque*, ——*accendere*,——*cantu*. Good Heavens! how the plain sense is raised by the beauty of the words. But this was happiness, the former might be only judgement. This was the "curiosa felicitas" which Petronius attributes to Horace. It is the pencil thrown luckily full upon the horse's mouth, to express the foam, which the painter, with all his skill, could not perform without it.

These hits of words a true Poet often finds, as I may say, without seeking: but he knows their value when he finds them, and is infinitely pleased. A bad Poet may sometimes light on them, but he discerns not a diamond from a Bristol stone; and would have been of the cock's mind in Æsop, a grain of barley would have pleased him better than the jewel. The lights and shadows which belong to colouring, put me in mind of that verse of Horace,

Hoc amat obscuram, vult hoc sub luce videri.

Some parts of a Poem require to be amply written, and with all the force and elegance of words: others must be cast into shadows; that is, passed over in silence, or but faintly touched. This belongs wholly to the judgement of the Poet and the Painter. The most beautiful parts of the Picture and the Poem must be the most finished: the colours and words most chosen; many things in both, which are not deserving of this care, must be shifted off, content with vulgar expressions; and those very short, and left, as in a shadow, to the imagination of the reader.

We have the proverb, "Manum de

tabulâ," from the painters, which signifies to know when to give over, and to lay by the pencil. Both Homer and Virgil practised this precept wonderfully well: but Virgil the better of the two. Homer knew that when Hector was slain, Troy was as good as already taken: therefore he concludes his action there: for what follows in the funerals of Patroclus, and the redemption of Hector's body, is not, properly speaking, a part of the main action. But Virgil concludes with the death of Turnus; for, after that difficulty was removed, Æneas might marry, and establish the Trojans when he pleased. This rule I had before my eyes in the conclusion of the Spanish Friar, when the discovery was made that the king was living; which was the knot of the play untied: the rest is shut up in the compass of some few lines, because nothing then hindered the happiness of Torismond and Leonora. The faults of that drama are in the kind of it, which is Tragi-comedy. But it was given to the people, and I never writ any thing for myself but Antony and Cleopatra.

The remark, I must acknowledge, is not so proper for the colouring as the design; but it will hold for both. As the words, &c. are evidently shown to be the cloathing of the thought, in the same sense as colours are the cloathing of the design; so the Painter and the Poet ought to judge exactly when the colouring and expressions are perfect, and then to think their work is truly finished. Apelles said of Protogenes, that "he knew not when to give "over." A work may be over-wrought as well a un der-wrought: too much labour often takes away the spirit, by adding to the polishing; so that there remains nothing but as dull correctness, a piece without any considerable faults, but with few beauties: for when the spirits are drawn off, there is nothing but a "caput mortuum." Statius never thought an expression could be bold enough; and if a bolder could be found, he rejected the first. Virgil had judgement enough to know daring was necessary; but he knew the difference betwixt a glowing colour and a glaring; as when he compared the shocking

of the fleets at Actium to the justling of islands rent from their foundations and meeting in the ocean. He knew the comparison was forced beyond nature, and raised too high; he therefore softens the metaphor with a *credas*. You would almost believe that mountains or islands rushed against each other:

—— Credas innare revulsas
Cycladas; aut montes concurrere montibus æquos.

But here I must break off without finishing the discourse.

"Cynthius aurem vellit, et admonuit, &c." the things which are behind are of too nice a consideration for an Essay begun and ended in twelve mornings; and perhaps the judges of Painting and Poetry, when I tell them how short a time it cost me, may make me the same answer which my late Lord Rochester made to one, who, to commend a Tragedy, said, it was written in three weeks: "How the Devil could he be so long about it? for that Poem was infamously bad," and I doubt this parallel is little better; and then the shortness of the time is so far from being a commendation, that it

is scarcely an excuse. But if I have really drawn a Portrait to the knees, or an half-length, with a tolerable likeness, then I may plead with some justice for myself, that the rest is left to the imagination. Let some better Artist provide himself of a deeper canvass; and taking these hints which I have given, set the figure on its legs, and finish it in the Invention, Design, and Colouring.

EPISTLE

OF

MR. POPE,

TO

MR. JERVAS.

The following elegant Epistle has constantly been prefixed to all the Editions of Du Fresnoy, which have been published since Jervas corrected the translation of Dryden. It is, therefore, here reprinted, in order that a Poem which does so much honour to the original author may still accompany his work, although the translator is but too conscious how much so masterly a piece of versification on the subject of Painting, will, by being brought thus near it, prejudice his own lines. M.

TO

MR. JERVAS,

WITH

FRESNOY'S ART OF PAINTING,

TRANSLATED BY MR. DRYDEN *.

THIS verse be thine, my friend, nor thou refuse
This, from no venal or ungrateful Muse.
Whether thy hand strike out some free design,
Where life awakes and dawns at every line;
Or blend in beauteous tints the colour'd mass,
And from the canvass call the mimic face:
Read these instructive leaves, in which conspire
Fresnoy's close Art, and Dryden's native fire,
And reading wish, like theirs, our fate and fame,
So mix'd our studies, and so join'd our name;
Like them to shine through long-succeeding age,
So just thy skill, so regular my rage.

* First printed in 1716.

Smit with the love of Sister-Arts we came
And met congenial, mingling flame with flame;
Like friendly colours found them both unite,
And each from each contract new strength and light.
How oft in pleasing tasks we wear the day,
While summer suns roll unperceiv'd away?
How oft our slowly-growing works impart,
While images reflect from art to art?
How oft review; each finding like a friend,
Something to blame, and something to commend?

What flatt'ring scenes our wand'ring fancy wrought,
Rome's pompous glories rising to our thought!
Together o'er the Alps methinks we fly,
Fir'd with ideas of fair Italy.
With thee, or Raffaelle's monument I mourn,
Or wait inspiring dreams at Maro's urn:
With thee repose, where Tully once was laid,
Or seek some ruin's formidable shade;
While Fancy brings the vanished pile to view,
And builds imaginary Rome anew.

Here thy well-study'd marbles fix our eye ;]
A fading fresco here demands a sigh:
Each heavenly piece unwearied we compare,
Match Raffaelle's Grace with thy lov'd
Guido's Air,
Caracci's strength, Correggio's softer line,
Paulo's free stroke, and Titian's warmth
divine.

How finish'd with illustrious toil appears
This small, well polished gem, the work of
years* !
Yet still how faint by precept is exprest
The living image in the Painter's breast ?
Thence endless streams of fair ideas flow,
Strike in the sketch, or in the picture glow;
Thence beauty, waking all her forms,
supplies
An Angel's sweetness, or Bridgwater's eyes.

Muse! at that name thy sacred sorrows shed,
Those tears eternal that embalm the dead:
Call round her tomb each object of desire,
Each purer frame inform'd with purer fire:

* Fresnoy employed above twenty years in finishing this Poem.

Bid her be all that cheers or softens life,
The tender sister, daughter, friend and wife!
Bid her be all that makes mankind adore;
Then view this marble, and be vain no more!

Yet still her charms in breathing paint engage:
Her modest cheek shall warm a future age.
Beauty, frail flower, that every season fears,
Blooms in thy colours for a thousand years.
Thus Churchill's race shall other hearts surprize,
And other beauties envy Wortley's * eyes,
Each pleasing Blount shall endless smiles bestow,
And soft Belinda's blush for ever glow.

Oh! lasting as those colours may they shine,
Free as thy stroke, yet faultless as thy line!

* In one of Dr. Warburton's Editions of Pope, by which copy this has been corrected, the name is changed to *Worsley*. If that reading be not an error of the press, I suppose the poet altered the name after he had quarrelled with lady M. W. Montague, and being offended at her wit, thus revenged himself on her beauty. M.

New graces yearly, like thy works display:
Soft without weakness, without glaring gay;
Led by some rule, that guides, but not constrains;
And finish'd more through happiness than pains!
The kindred Arts shall in their praise conspire,
One dip the pencil, and one string the lyre.
Yet should the graces all thy figures place,
And breathe an air divine on ev'ry face;
Yet should the Muses bid my numbers roll,
Strong as their charm, and gentle as their soul;
With Zeuxis' Helen thy Bridgewater vie,
And these be sung till Granville's Myra die;
Alas! how little from the grave we claim?
Thou but preserv'st a Face, and I a Name.

A

CHRONOLOGICAL LIST

OF

PAINTERS,

FROM THE REVIVAL OF THE ART TO THE BEGINNING OF THE LAST CENTURY.

Instead of the short account of the lives of the Painters by Mr. GRAHAM, which has been annexed to the later Editions of Mr. DRYDEN'S translation, I have thought proper to insert, at the conclusion of this work, the following Chronological List drawn up by the Late Mr. GRAY, when in Italy, for his own use, and which I found fairly transcribed amongst those papers, which his friendship bequeathed to me. Mr. GRAY was as diligent in his researches as correct in his judgement; and has here employed both these talents to point out in one column the places where the principal works of each master are to be found, and in another the different parts of the art in which his own taste led him to think that they severally excelled.* It is presumed, therefore, that these two additions to the names and dates will render this little work more useful than any thing of the catalogue kind hitherto printed on the subject. For more copious Biographical information, the reader is referred to Mr. PILKINGTON'S Dictionary. M.

* See Memoirs of Mr. Gray, Note on Letter XIV. Sect II.

Names.	Studied under	Excelled in
Giovanni Cimabue	certain Greeks	first revived Painting
Andrea Taffi	Apollonius, a Greek	revived Mosaic
Giotto	Cimabue	quitted the stiff manner of the Greeks
Buonamico Buffalmacco	Andrea Taffi	
5 Ambrogio Lorenzetti	Giotto	
Pietro Cavallini	Giotto	
Simon Memmi	Giotto	
Andrea Orgagna	imitated Giotto	
Tomaso Giottino	imitated Giotto	
10 Paolo Uccello	Antonio Venetiano	first who studied perspective
Massolino	LorenzoGhiberti and Gher. Starnina	gave more grace to his figures and drapery
Masaccio	Massolino	
Fra. Giov. Angelico da Fiesole	Giottino	
Antonella da Messina	John Van Eyck	introduced oil Painting into Italy
15 Fra. Filippo Lippi	Masaccio	began to Paint figures larger than life
Andrea del Castagno, detto Degl' Impiccati	Domenico Venetiano	painted in oil first at Florence
Gentile del Fabriano	Giovanni da Fiesole	
Giacomo Bellini	Gentile del Fabriano	
Gentile Bellini }	{ Giacomo their father	
20 Giovanni Bellini }		
Cosmo Rosselli		
Domenico Ghillandaio	Alessand. Baldovinetti.	lively colouring genteel designing
Andrea Verocchio	Giacomo Squarcione	and good airs
Andrea Mantegna		observation of perspective

Painted	Country, Place, and Year of their Death.		Aged	Principal Works are at
History	Florence, Flor.	1300	60	almost all perished.
History	Florence -	1294	81	unknown.
History	Florence -	1336	60	Rome, St. Peter's, Arezzo—Mosaics.
History	Florence -	1340	78	Pisa, Campo-Santo.
5 History	Sienna -	1350	83	
History	Rome -	1364	85	Rome, St. Paolo furor della Citta.
Portraits	Sienna, Florence	1345	60	
History	Florence -	1389	60	Florence, the Dome.
History	Florence -	1356	32	
10 Birds, some His.	Florence -	1432	83	
History	Florence -	1418	37	
History	Florence -	1443	24	
Hist. Miniatures	Florence, Rome	1455	68	Florence, the Palace, in the Apartments of, the old Pictures.
History	Messina -	1475	49	
15 History	Florence, Rome	1488	69	Florence, the Palace.
History	Florence -	1480	71	
History	Verona -	1412	80	Rome, S. Giov. Laterano, S. Mar. Maggiore.
History	Venice -	1470	—	
History	Venice -	1501	80	Venice, in some cabinets.
20 History	Venice -	1512	90	
History	Florence, Rome	1484	68	Rome, Capella Sistina.
History	Florence -	1493	44	Florence, Palace, Closet of Madama.
History	Florence -	1488	56	
History	Padua, Mantua	1517	66	Florence, Rome, Apart-

Names.	Studied under	Excelled in
Filippo Lippi - -	Fra. Philippo his father, and Sandro Boticelli	
Pietro Perugino - -	Andrea Verocchio	
Bernardino Pinturicchio - - - - - -	Pietro Perugino	
Francesco Francia -	Marco Zoppo - -	first considerable Master of the Bolognese School
5 Bartolomeo Ramenghi, detto Il Bagnacavallo	Francesco Francia	soft and fleshy colouring
Innocenzo Francuzzi, detto da Imola - -	Francesco Francia	correct drawing
Francesco Turbido, detto Il Mauro	* Giorgione - -	
Luca Signorelli - -	Pietro della Francesca	
* Lionardo da Vinci		exquis. designing
10 * Giorgio Giorgione	imitated Lionardo's manner	management of the clair-obscure, & colouring
* Antonio da Correggio		divine colouring and morbidezza of his flesh; angelical grace & joyous airs of his figures and clair-obscure
Mariotto Albertinelli	Cosmo Roselli - -	
Baccio, detto Fra. Bartolomeo di S. Marco	Cosmo Roselli - -	
Pietro di Cosimo -	Cosmo Roselli - -	
15 Raphaelino del Garbo	Filippo Lippi - -	

	Painted	Country, Place, and Year of their Death.	Aged	Principal Works are at
				ments of Innocent 8, at the Belvedere Chapel.
	History	Florence - 1505	69	
	History	Rnesia, Rome 1524	78	Rome, Pal. Borghese, &c.
	History	Florence, Sienna 1513	59	Sienna, Library of the Dome, Rome, Santa Croce in Gierusalemme; Madonna dell Popolo, &c.
	History	Bologna - - 1518	68	Bologna, in several churches.
5	History	Bologna - - 1541	48	Bologna.
	History	Bologna - - ——	—	Bologna.
	Portraits	Verona - - 1521	81	
	History	Cortona - - 1521	82	
	Hist. and Portraits	Milan, Paris - 1317	75	Milan the Dominicans, the Academy; Florence, Pal. Pitti; Rome, Pal. Borghese, Barberini.
10	Hist. and Portraits	Castle Franco nel Trevigiano, Venice, 1511	33	Venice; Florence, Pal. Pitti; Rome, Pal. Pamphili.
	Hist. and Portaits	Correggio nel Reggiano - - 1534	40	Modena, the Duke's Collections; Parma, the Dome, Saint Antonio Abbate, S. Giovanni del monte, san Sepulcro; Florence, the Palace; Paris. the Palais Royal, &c. Naples, the King's Collections.
	History	Florence - 1520	45	
	History	Florence - 1517	48	
	Grotesq. & monst.	Florence - 1521	80	
15	History	Florence - 1529	58	

Names.	Studied under	Excelled in
* Michael Angelo Buonarotta	Dominico Ghirlandaio	great correctness ofdesign, grand & terrible subjects, profound knowledge of the anatomical part
* Raffaelle Sanzio d' Urbino	Pietro Perugino: corrected his manner upon seeing the works of Lionardo da Vinci and Michael Angelo -	in every part of painting, but chiefly in the thought, composition, expression, and drawing
* Titiano Vecelli -	Giovanni Bellini -	the clair-obscure & all the beauties of colouring
Domenico Puligo -	Domenico Ghirlandaio	-
5 Timoteo Urbino - -	Rafaëlle - - -	the same as his Master
Vicenzo da San Geminiano	Rafaëlle - - -	
Lorenzo di Credi - -	Andrea Verocchio, imitated Lionardo da Vinci	
Balthazar Peruzzi - -		
Giovanni Francesco Penni, detto il Fattore	Rafaëlle - - -	good imitation of his Master, and great dispatch
10 * Giulio Romano -	Rafaëlle - - -	his Masters excellencies
Peligrino di Modena -	Rafaëlle - - -	
Pierino Buonacorvi, detto Perin del Vago	Rafaëlle - - -	
Giovanni da Udina -	Rafaëlle - - -	animals, flowers, and fruits
* Andrea del Sarto -	Pietro di Cosimo -	natural and graceful airs, and cor-

Painted	Country, Place, and Year of their Death.	Aged	Principal Works are at
History	Chiusi, presso d'Arezzo; Rome 1564	90	Rome, Capella Sestina, Capella Paulina, S. Giovanni Latuano; Florence, the Palace.
Hist. and Portraits	Urbino, Rome 1520	37	Rome, the Vatican, S. Pietro, in Montorio; S. Agustino, the Lungara, &c. Florence, the Palace; France, Versailles, the Palais Royal; England, Hampton-Court; Naples, the King's Collection.
Hist. and Portraits	Cadore nel Friulese; Venice - 1576	99	Venice; Rome, in many Collections, &c.
History	Florence - 1525	52	
5 History	Urbino - 1524	54	Rome, Madonna della Pace.
History	S. Geminiano 1527	52	Rome, the Vatican.
History	Florence - 1530	—	
History, buildings	Sienna, Rome 1536	55	Rome, Madonna della Pace.
History	Rome, Naples 1528	40	Rome, the Vatican; Lungara.
10 History	Rome, Mantua 1546	54	Rome, Vatican, &c. Mantua, the Palace Té.
History	Modena - 1538	—	
History	Florence, Rome 1547	47	Rome, Vatican; Genoa, Pal. Doria.
Grotesques	Udina, Rome 1564	70	Rome, Vatican, &c.
History Port.	Florence - 1530	42	Florence, the Palace, Monasterio dé Scalzi, &c.

Names.	Studied under	Excelled in
		rect drawing; a bright manner of colouring
Francia Bigio - - -	Mariotto Albertinelli	painted in company with & like Andrea
Sebastiano, detto Fradel Piombo	Giov. Bellini; Il Giorgione, M. Angelo	painted in the strong and correct manner of this last, and coloured better
Orazio Sammachini -	Il Bagnacavallo, Innocenzo d'Imola	
Lorenzetto Sabattini	the same - - -	
5 Prospero Fontana - -	the same - - -	
Lavinia Fontana - -	Prospero her father,	
Pelestrino Tibaldi	Il Bagnacavallo, Innocenzo d'Imola	a strong Michael Angelo manner
Primaticcio, detto il Bologna	the same; Julio Romano	gentilness
Nicolo Bolognese, detto Messer Nicolo	Primaticcio - - -	
10 Il Dosso - - - - -	LorenzoCosta, Titian	
Bernazzano da Milano		
Giov. Martino da Udina	Giov. Bellini - -	
Pelegrino da san Daniele	the same - - -	
Giovanni Antonio Regillo, detto Licinio da Pordenone	Giorgione - - -	fine colouring
15 Girolamo da Trevigi		
Polidoro da Caravaggio	Rafaëlle - - -	the correctness of design and imitation of the antique chiefly in chiaro-scuro
Il Maturino - - -	Rafaëlle - - -	the same; they always painted together

Painted	Country, Place, and Year of their Death.	Aged	Principal Works are at
			Rome, Pal. Borghese, &c. Naples, King's Collection.
History	Florence - ——	41	
History Portr.	Venice, Rome 1547	62	Rome, S. Pietro in montorio, Cap. Chigi; France, Palais Royal
History	Bologna - 1577	45	
History	Bologna - ——	—	
His. Por.	Bologna - ——	—	
His. Por.	Bologna - 1602	50	
History	Bologna, Milan 1592	70	Bologna, the Academy; Spain, the Escurial.
History	Bologna, France 1570	80	Fontainbleau; Chateau de Beauregard prés de Blois.
History	Modena - 1372	60	Fontainbleau.
History Landsc.	Ferrara, Ferrara ——	—	
Animals, landsc. & fruits	Milan - 1550	—	
History	Udina, Venice 1564	70	
History	Venice - ——	—	
History Portraits	Pordenone nel Friuli, Venice 1540	56	Venice.
History buildings	Il Truigiano, Engl. 1544	36	
History	Caravaggio, Messina 1543	51	Rome, Pal. Barberini, Maschera d'Oro, Casa di Belloni.
History	Florence - 1527	37	

Names.	Studied under	Excelled in
* Francesco Mazzuolo, detto Il Parmegiano	imitated Rafaëlle -	great delicacy and gentilness of drawing
Girolamo Mezzuoli	Francesco, his cousin	whom he always imitated
Giacomo Palma, detto Il Vecchio	Titian and others -	warm and mellow tints
Lorenzo Lotto - -	imitated Bellini and Giorgione	
5 Francesco Monsignori	Bellini - - - -	
Domenico Beccafumio Meccarino	imitated Pietro Perugino	
Giacomo Pontormo -	Lionardo da Vinci, Albertinelli; Andrea del Sarto	
Girolamo Genga - -	Pietro Perugino -	
Giov. Antonio da Verzelli, detto Il Sodoma		
10 Bastiano Aristotile -		
Benvenuto Garofalo -	Baldini, LorenzoCosta	like Rafaëlle
Girolamo da Carpi -	Garofalo, he imitated Correggio	
Giov. Francesco Bezzi, detto Il Nosadella -	Pelegrino Tibaldi -	
Ercole Procaccini - -	the same - - -	
15 Bartolomeo & tre figli } Passerotti	the same - - -	
Francesco Salviati - -	Andrea del Sarto -	
Giorgio Vasari - - -	the same - - -	
Daniel Ricciarelli, detto da Volterra	Il Sodoma; Baldasar Peruzzi	
Taddeo Zucchero -	studied Rafaëlle -	
20 Frederico Zucchero .		painted with his brother
Bartolomeo Cesi - -	Il Nosadella - -	
Dionigi Calvart - -	Prospero Fontana -	

Painted	Country, Place, and Year of their Death.	Age	Principal Works are at
History	Parma - - 1540	36	Parma, the Dome Madonna della Steccata; in many Collections.
History	Parma - - ——	—	Parma, San Sepolcro.
His. Por.	Venice - - 1596	48	Venice, and in several Collections.
His. Por.	Venice - - 1544	36	
5 Portraits	Venice - - 1519	64	
History	Sienna - - 1549	65	Sienna, Pavement of the Dome.
History	Florence - 1558	65	Florence.
History	Urbino - - 1551	75	
History	—— Sienna 1554	—	
10 History	Florence - 1551	70	
History	Ferrara - 1559	78	In a few Collections.
History	Ferrara - 1556	55	
History	Bologna - 1571	—	Bologna.
History	Bologna - ——	—	
15 History	Bologna - ——	—	
History	Florence - 1563	54	Florence.
His. Por.	Florence - 1584	68	Rome, Santa Croce; Florence, the Palace.
History	Volterra - 1566	57	Rome, S. Trinita del Monte, S. Agostino.
His. Por.	St. Angelo in Vado, nell' Urbino Rome 1566	37	Rome, the Caprarola, Pal. Farnese.
20 His. Por.	—— Rome 1609	66	Rome, several Collections.
History	Bologna - ——	79	
History	Antwerp, Bologna - 1619	54	

Names.	Studied under	Excelled in
John of Bruges - -	Hubert Van Eyck	said to have invented Oil-Painting
Albert Durer - - -	Hupse Martin - -	
Quintin Matsys, called the Smith of Antwerp		Nature, high finishing
Lucas Jacob, called Luca d'Ollanda	Cornelius Engelbert	
5 Peter Brueghel, called Old Brueghel	Peter Koëk - - -	
* John Holben, called Hans Holben		great Nature, extreme finishing
Roger Vandensyde -	John Van Eyck - -	
John Schorel - - -	Jacob Cornil - -	
Matthias Cock - -		
10 Martin Heemskirke -	John Schorel - -	
François Floris, called Franc-Flore	Lambart de Liege -	
Francesco Vecelli - -	Titian, his brother -	
Orazio Vecelli - -	Titian, his father -	
Nadalino di Murano -	Titian - -	
15 Damiano Mazza - -	Titian - -	
Girolamo di Titiano -	Titian - -	
Paris Bordone - -	Titian - -	
Andrea Schiavone -	Titian - -	
Alessandro Bonvincino detto, Il Moretto	Titian, imitated Rafaelle	
20 Girolamo Romanino Il Muttano - - -	Titian - - Titian, Tad. Zuechero	
Pirro Ligorio - -	Giulio Romano -	
Dom. Giulio Clovio	Giulio Romano -	chaste and gentill colouring, some whatof M. Ang. in the drawing

	Painted	Country, Place, and Year of their Death.	Aged	Principal Works are at
	His. Por.	Venlo in Guelders, Bruges 1470	—	Ghent, the Cathedral.
	His. Por.	Nuremberg - 1528	57	In many Collections.
	His. Por.	Antwerp - 1529	69	Antwerp, the Cathedral; England, in Collections.
	His. Por.	Leyden - 1533	—	Leyden, Hotel de Ville, many Collections.
		Brueghel near Breda 1570	60	
5	His. Por.	Basil, London 1444	46	Basil, Hotel de Ville; England in many lections.
	History	Bruges - - ——	—	Brussels, Hotel de Ville.
	History	Alcmaer, Utrecht 1562	67	
	Landsc.	Antwerp - 1465	65	
	Droll figures	Heemskirke, Haerlem 1574	76	
10	History	Antwerp - 1570	50	
	Portraits	Venice - ——	—	
	Por. His.	Venice - 1579	66	
	Portraits	Murano, Venice ——	—	
	His. Por.	Padua - - ——	—	
15	His. Por.	Venice - - ——	—	
	His. Por.	Venice - - 1588	75	
	History	Sebenico, Venice 1582	60	
	History	Brescia - - 1564	50	
	History	Brescia - - 1567	63	
20	Landsc. Portraits	Brescia, Rome 1590	62	
	Antique monuments & buildings	Naples - - 1573	80	
	Miniature, History	Sclavonia, Rome 1578	80	Rome, Vatican Library Florence, the Palace; Naples, King's Collection.

Names.	Studied under	Excelled in
Il Bronzino, Angelo Allori	Giacomo Pontormo	
Alessandro Allori -	Bronzino, his uncle	
Giacomo Sementi -	Dionigi Calvart -	
Marcello Venusto -	Perin del Vaga - -	
5 Marco da Faënza -		
Girolamo da Sermonetta	Perin del Vaga - -	
Battista Naldino -	Il Bronzino - -	
Nicolo del Pomerancio		
Jean Cousin - - -		commonly upon glass
10 Michael Coxis - -	Van Orlay, Raffaëlle	
John Bol - - - -		
Peter Porbus - - -		
Antony More - -	John Schoreel - -	
George Hoefnaghel -		
15 Camillo Procaccini -	Ercole, his father; Prospero Fontana	a dark, strong, expressive manner
Giulio Cesare Procaccini	Ercole, his father; Prospero Fontana	a dark, strong, expressive manner
Jude Indocus Van-Winghen	studied in Italy - -	
John Strada - - -	studied in Italy - -	
Bartholomew Sprangher		
20 Michael John Miervelt	Ant. Blockland - -	
* Paolo Cagliari, detto Paul Veronese	Antonio Badiglio -	rich and noble composition; fine warm colouring
Carlo Cagliari - -	Paolo, his father -	imitated his manner
Benedetto Cagliari -	the same - - -	the same - -
Gabrielle Cagliari -	the same - - -	the same - -

	Painted	Country, Place, and Year of their Death.		Aged	Principal Works are at
	His. Por.	Florence	1580	69	
	History	Florence	1607	72	
	History	Florence	1625	45	
	History	Mantua	1576	61	
5	History	Faënza	——	—	
	History	Sermonetta	1550	46	
	History	Florence	——	—	
	History	Pomerancio	1626	74	
	History	Soucy prôche de Paris	Sens; 1589	—	Vincennes, the Minims; Paris
10	History	Mechlin, Antwerp	1592	95	
	Miniatu. Landsc.	Mechlin. Brussels	1593	59	
		Bruges	1583	73	
	Por. His.	Utrecht	1575	56	
	Views of Cities, Landsc.	Antwerp	1600	—	
15	History	Bologna, Milan	1626	80	Milan; Genoa, the Annonciate St. Maria Carignano.
	History	Bologna, Milan	1626	78	Milan; Genoa, the Annonciate St. Maria Carignano.
	History	Brussels, Germ.	1603	62	
	Battles, hunting	Bruges, Flor.	1604	68	
	History	Antw. Vienna	1623	77	
20	Portraits	Delft	1641	73	
	History, Portraits	Verona, Venice	1588	58	Venice, and almost every where.
	the same	Venice	1596	26	
	the same	the same	1598	60	
	the same	the same	1631	63	

Names.	Studied under	Excelled in
Battista Zelotti - -	Ant. Badiglio, worked with Paul Veronese	
Giacomo da Ponte, detto Il Bassano	Francesco, his father, Bonifacio Venetiano, imitated Titian	much Nature, and fine colouring
Francesco Bassano -	Giacomo, his father	imitated his manner, and copied his pictures
Leandro Bassano -	the same - - -	the same - -
5 Giambattista Bassano	the same - - -	the same - -
Girolamo Bassano -	the same - - -	the same - -
*Giacomo Robusti, detto Il Tintoretto	Titian, in his drawing imitated Michael Angelo	the strepito and mossa of his pencil; variety and correctness of design; seldom finished
Marietto Tintoretto -	Tintoret, her father	
Paul Franceschi - -	Tintoret - - -	
10 Martin de Vos - -	Tintoret - - -	
John Rothenamer - -	Tintoret - - -	designed after his manner
Paolo Farinato - -	Antonio Badiglio -	
Marco Vecelli - - -	Titian, his Uncle -	
Livio Agresti - - -	Perin del Vago - -	
15 Marco da Sienna - -	Dan. Volterra - -	
Giacomo Rocca - -	Dan. Volterra - -	
Frederico Barocci - -	studied Raffaëlle -	fine gentill drawing
Il Cavaliero Francesco Vanni.	Fred. Baroccio - -	correct design and agreeable colouring
* Michael Angelo Amerigi, detto, Il Caravaggi	Cav. Apino - -	a strong and close imitation of Nature, but without choice; exquisite colouring
20 * Lodovico Caracci -	Prospero Fontano -	exquisite design; noble and pro-

Painted	Country, Place, and Year of their Death.	Aged	Principal Works are at
History, chiefly in Fresco	Venice - - 1592	60	
Rustic Figures, Animals, Por. His.	Vicenza - - 1592	82	Venice, &c.
Thesame	Venice - - 1594	84	
the same	Venice - - 1623	65	
the same	Venice - - 1613	60	
the same	Venice - - 1622	62	
History, Portraits	Venice - - 1594	82	Venice, and every where.
Portraits	Venice - - 1590	30	
Landsc.	- - 1596	56	
Landsc.	Germany - 1604	84	
History	Munich - - 1606	42	
History	Verona - - 1606	84	Verona.
	Venice - - 1611	66	
History	Forli - - 1580	—	
History	Sienna - - 1567	57	
History	Rome - - ——	——	
His. Por.	Urbino, Rome 1612	84	
History	Sienna, Rome 1615	51	Sienna; Rome, St. Peter's; Genoa, Santa Maria in Carignano.
History, humorous figures	Caravaggio in Lombardy, Rome - - 1609	40	Rome, Pal. Barberini; several Collections.
History	Bologna - 1619	64	Modena, Pal. Ducale; Bologna, S. Michel in Bos.

Names.	Studied under	Excelled in
		per composition; strong and harmonious colouring
* Agostino Caracci -	Ludovico, his cousin	similarly accomplished
* Annibale Caracci -	Ludovico, his cousin	similarly accomplished
Domenico Zampieri, detto, Il Domenichino	the Caracci - -	correct design, strong & moving expression
* Guido Reni - -	Dionigi Caluart, the Caracci	divine and graceful airs and attitudes, gay and lightsome colouring
* Cav. Giov. Lanfranco	the Caracci - -	great force, and *fulgore*, chiefly in fresco
* Francesco Albani -	Dionigi Calvart, the Caracci	gentill poetical fancy, beautiful airy colouring, his Nymphs and Boys are most admired
Lucio Massari - -	the Caracci - -	
Sisto Badalocchio - -	Annibal Caracci -	
Antonio Caracci - -	Annibal, his uncle	
Giuseppe Pini, detto, Cavalier Arpino	Raffaelle da Rheggio	the *furia* & force of his composition.

Painted	Country, Place, and Year of their Death.		Aged	Principal Works are at
				co, S. Giorgio, La Certosa, &c.
His. Por. Landsc.	Bologna, Parma	1602	44	Parma, Villa Ducale; Bologna, Pal. Magnani, La Certosa.
His. Por. Landsc.	Bologna, Rome	1609	49	Rome, Pal. Farnese, &c. Bologna, S. Giorgio, &c. several Collections.
History, Portraits	Bologna, Naples	1641	60	Rome, S. Girolamo della Carita, Santa Maria Trastavere, S. Andrea della Valle, S. Andrea in Monte Celio, Grotta Ferrata, Pal. Ludovisio; S. Peter's, S. Carlo a Catinari, S. Silvestro, &c.
History, Portraits	Bologna -	1642	68	Rome, Pal. Rospigliosi, Pal. Spada, Capucini, S. Andrea della Valla, &c. Bologna, Mendicanti, S. Domenico, S. Michel in Bosco; and in many Collections.
History	Parma, Naples	1647	66	Rome, S. Andrea della Valle; Naples, S. Carlo de Catinari; La Capella del Tesoro.
History	Bologna -	1660	82	The Duke of Modena's and many other Cabinets.
History	Bologna -	1633	64	Bologna, S. Michel in Bosco.
History	Parma - -	——	—	Rome, Pal. Verospi.
History	Bologna, Rome	1618	35	Rome, S. Bartolomeo nell Ifola.
History	Arpino, Rome	1640	80	Rome, the Capitol, &c.

Names.	Studied under	Excelled in
Il Paduano		
Il Cigoli	Andrea del Sarto	
Domenico Feti	Cigoli	
Cherubino Alberti		
Cavaliere Passignano	Frederic Zucchero	
Orazio Gentileschi	Aurelio Lomi	
Filippo d'Angeli, detto, Il Napolitano		
Paul Brill	after Titian and Annibale	
Matthew Brill		worked with Paul, his brother
Pietro Paolo Gobbo		
Il Viola	Annibal Caracci	
Roland Saveri	imitated Paul Brill	much finishing, but dry
Bartolomeo Manfredi	M. Ang. Caravaggio	
Carlo Saracino	imitated Caravaggio	
Il Valentino	M. Ang. Caravaggio	
Giuseppe Ribera, detto, Lo Spagnuoletto	M. Ang. Caravaggio	a dark strong manner; dismal and cruel subjects
John Mompre	studied Nature	
Henry Cornelius Wroon, or Vroon	Corn. Henrickson	
Agostino Tassi	Paul Brill	
Fra. Matteo Zaccolino		
Antonio Tempesta	John Strada	

	Painted	Country, Place, and Year of their Death.		Aged	Principal Works are at
	Portraits	Padua	——	—	
	History	Florence	1613	54	
	History	Rome	1624	35	
	History	Rome	1615	63	
5	History	Florence	1638	80	Florence, the Dome.
	History	Pisa	1647	84	
	Landsc.	Rome, Naples	1640	40	
	Landsc.	Antwerp, Rome	1626	72	Rome, Vatican, Pal. Borghese, many Collections.
	Landsc.	Antwerp, Rome	1584	34	
10	Fruit, Landsc.	Cortona	1640	60	
	Landsc.	Rome	1622	50	Rome, Vigna Montalta, Vigna Aldobrandina, Vigna pia.
	Landsc.	——	1639	63	
	History	Mantua	——	—	
	History	Venice	1625	40	
15	History	France	1632	32	
	History	Valencia	1656	67	Naples, &c. many Collections.
	Landsc.	Antwerp	——	—	
	Sea-ports Ships	Haerlem, Rome	——	—	
	Ships, Tempests, Landscapes, Fruit, Perspectives	Bologna	——	—	Genoa; Leghorn; on the outsides of houses.
20	Perspec.	Rome	1630	40	Rome, St. Silvestro.
	Animals, Battles, Huntings	Florence	1630	75	Florence, &c.

Names.	Studied under	Excelled in
Octavius Van Veen, called Otho Vænius		
Jean Le Clerc - - -	Carlo Saracino - -	
Simon Vouët - - -	Laurent, his father	
Peter Noefs - - -	Henry Steinwick -	
5 Henry Steinwick - -	John De Vries - -	
Theodore Rombouts -	Abraham Jansens -	
Gerard Segres - - -	Abraham Jansens -	imitated M.A.Caravaggio
Sir Peter Paul Rubens	Otho Vænius - -	admirable colouring; great magnificence & harmony of composition: a gay and lightsome manner
Sir Antony Vandyck	Rubens - - - -	his master's excellencies with more grace and correctness
10 Rembrandt - - -		great knowledge and execution of the Clair-obscure; high finishing, sometimes a very bold pencil and distinct colouring; vast Nature.
Cornelius Polembourg	Abraham Bloemart	

Painted	Country, Place, and Year of their Death.	Aged	Principal Works are at
History	Leyden - - 1634	78	
History	Nancy - - 1633	—	Nancy, Les Jesuits.
His. Por.	Paris; Paris 1641	59	Paris, in many Churches.
Perspec.	Antwerp - - 1651	85	
5 Buildings places illuminated by fire and candles.	Steinwick - 1603	53	
Low Life	Antwerp - 1640	43	
	Antwerp - 1651	62	
History, Portraits Landscape	Antwerp - 1641	63	Flanders, Holland, &c. Dusseldorp; the Elector Palatine's Collec. France, Palais Luxemburgh, &c. England, Whitehall, &c. Genoa, St. Ambrosio, &c.
Portraits History	Antwerp London 1641	42	Genoa, Pal. Durazzo, &c. Flanders, Holland, &c. France, Versailles, &c. England, the Pembroke and Walpole Collections, &c.
10 History Portraits Low Life	—— - - 1674	68	France, King's and Monsieur's Collections, &c. &c. Florence, the Palace, Amsterdam, &c.
Miniatur. Landsc. with figures	Utrecht - 1660	74	Many Cabinets.

	Names.	Studied under	Excelled in
	John Brueghel, called Velvet Brueghel	Old Brueghel, his father	extreme neatness and finishing
	Moses, called the Little	Corn. Polembourg	
	F. Dan Legres - -	Young Brueghel -	
	Gaspar Craes - - -	Coxis - - - -	
5	Bartholomew Briemberg	studied at Rome -	
	John Asseylyn, called Little John	Esaias Vander Velde	
	Francis Snyders - -	painted with Rubens	
	Ert Veest - - - -		
	Lewis Cousin - - -		
10	Philip Vauvremans -	John Wynants - -	
	Gerard Dow - - -	Rembrandt - -	
	Pietro Francesco Mola	Albani, Cav. Arpino	strong painting
	Giov. Battista Mola -	Albani - - - -	the same
	Giacomo Cavedone -	Ludov. Caracci -	
15	Agostino Metelli - -		
	Angelo Michale Colona	Ferrantino - - -	
	Giov Benedetto Castiglione, detto, Il Genoese	Paggi, Vandyke -	

Painted	Country, Place, and Year of their Death.		Aged	Principal Works are at
Little Landsc. with figures, animals & flowers	Brussels	1625	65	
Small Landsc. with figures	——	1650	—	
Flowers	Antwerp	1666	70	
	Brussels	1669	84	
5 Landsc.	——	1660	40	
Landsc.	——	1660	50	
Animals dead & alive	Antwerp	1657	78	
Sea-fights Tempests	Brussels	1670	—	
	——	1670	—	
10	Haerlem	1668	48	
Little figures	Leyden	1474	61	
History	Como; Rome	1666	56	Rome, Monte Cavallo; Pal. Costaguti, &c.
History Landsc.	——	——	—	
History	Bologna	1660	80	Bologna, St. Michaeli in Bosco, &c.
15 Buildings, Perspective	Bologna; Spain	1660	51	Bologna, &c.
Buildings History	Bologna	1687	87	Bologna, &c.
	Genoa	——	—	

Names.	Studied under	Excelled in
Pietro Testa - - -	Domenichino - -	capricious and strange designs
Matthew Platten, called Il Montagna	Asselyn - - - -	
Francesco Barbieri, detto, Il Guercino da Cento	the Caracci - -	a medium between the Caracci and Caravaggio, he has two manners, one a dark and strong one; the other more gay and gracious
Pietro Berrettini, detto Pietro da Cortona	Baccio Ciarpi - -	noble compositions; bright & beautiful colouring
5 Antonino Barbalonga	Domenichino - -	
Andrea Camaceo - -	Domenichino - -	
Andrea Sacchi - - -	Albani - - - - -	a colouring more languid than Pietro Cortona, but extreme delicate & pleasing
Simone Cantarini - -	Guido - - - -	
Cav. Carlo Cignani -	Albani - - - -	noble, bold manner and bright colouring
10 Pietro Facini - - -	Annibal Caracci -	
Giov. Andrea Donducci detto Il Masteletta	the Caracci - - -	
Alessandro Tiarini -	Prospero Fontana -	
Leonello Spado - -	the Caracci - - -	
Giov. Andrea Sirani -	Guido - - - -	
15 Elisabetta Sirani - -	Andrea, her father	
Giacomo Sementi - -	Guido - - - -	
Francesco Gessi - -	Guido - - - -	good imitation of his master

Painted	Country, Place, and Year of their Death.	Aged	Principal Works are at
History Whims	Lucca - 1650	39	
Sea-pieces	Antw. Venice ——	—	
History	Cento nel Bolognese; Bologna - 1667	76	Rome, Vigna, Ludovisia, St. Peter's; Grotto Ferrata.
History	Cortona; Rome 1669	73	Rome, Pal. Barberini, Pal. Pamfili, Chiesa nuova, St. Peter's, St. Agnes; Florence, Pal. Pitti, &c.
5 History	Messina - ——	—	Rome, St. Andrea della Valle Chiesa dei Theatini, &c.
History	Bevagna; Rome 1657	55	Rome, St. Peter's, St. Giov. in Laterano, Pal. Palastrina, &c.
History	Rome; Rome 1661	72	Rome, Pal. Barberini, &c. Chiesa, di St. Romualdo, St. Carlo di Catinari, &c.
History	Pesaro; Bologna 1648	36	
History	Bologna; Bologna 1719	91	Bologna, Pal. Davia, Certoso, &c.
10 History	Bologna - - 1602	42	Bologna, &c.
History	Bologna - - 1655	80	Bologna, &c.
History	Bologna - - 1668	91	Bologna, &c.
History	Bologna - - 1622	46	Bologna, &c.
History	Bologna - - 1670	60	Bologna, &c.
15 His. Por.	Bologna - - 1664	26	Bologna, &c.
History	Bologna - - 1625	45	Bologna, &c.
History	Bologna - - ——	—	Bologna, &c.

Names.	Studied under	Excelled in
Lorenzo Garbieri - -	Lud. Caracci - -	
G. Francesco Romanelli	Pietro Cortona - -	
Diego Velasquez - -	Francesco Pacheco -	great fire & force
Alessandro Veronese -	Felice Riccio - -	a weak but agreeable manner
5 Mario de Fiori - -		
Michelangelo del Campidoglio	Fioravante - - -	
Salvator Rosa - - -	Spagnuletto and Daniel Falcone	savage & uncouth places; very great and noble style; stories that have something of horror or cruelty
Il Cav. Calabrese - -	Guercino - - -	
Fer. amola Fiovarenti -		
10 Il Maltese - - - -		
Claudee Gelee, called Claude Lorraine	Godfrey Wals; Agostino Tassi	rural and pleasing scenes, with various accidents of Nature, as gleams of sunshine, the rising moon, &c.
Nicholas Poussin - -	Quintin Varin - -	exquisite knowledge of the antique; fine expression; skilful and well-chosen composition and design. Scenes of the country with ancient buildings and

	Painted	Country, Place, and Year of their Death.	Aged	Principal Works are at
	History	Bologna - 1654	64	Bologna, &c.
	History	Viterbo; Rome 1662	45	France, &c. Rome, &c.
	Portraits	Spain - - 1660	66	Rome, Pal. Pamfili; France, Louvre.
	History	Verona - - 1670	70	France, Versailles, &c.
5	Flowers	Rome - - 1656	—	
	Flowers & Fruits	Rome - - 1670	60	
	Landscs. History	Naples; Rome 1673	59	Rome, Pal. Palavicini; Paris, the King's Collection, &c.
	History	Calabria - 1688	86	Rome, St. Andrea della Valle, &c.
	Vases, Instruments, Carpets, & Still-life	Brescia - 1512	—	
10	the same	—— - - ——	—	
	Landsc.	Toul; Rome 1682	82	Rome, Pal. Chigi, Altieri, Colonna; many Collections.
	History Landsc.	Andilly; Rome 1665	71	France, Versailles, Palais Royal, &c. Rome, Cav. Pozzo's Collection, and in many more elsewhere.

Names.	Studied under	Excelled in
Gaspar du Ghet, called Gasp Poussin	Nicolas, his brother-in-law	historical figures intermixed a mixture of Nicolas & Claude Lorraine's style
Eustache Le Seur	Simon Vouet	simplicity, dignity, and correctness of style, he is called the French Rafaëlle
Michelangelo delle Battaglie	Mozzo of Antwerp	
Jaques Stella	his father	painted upon marble frequently
5 Carlo Maratti	Andrea Sacchi	
Luca Giordano	Lo Spagnuoletto	
Charles Le Brun	Simon Vouet; Nicolas Poussin	
Cav. Giacinto Brandi	Lanfranco	
Ciro Ferri	Pietro Cortona	

Painted	Country, Place, and Year of their Death.	Aged	Principal Works are at
Landscs.	Rome - - 1665	—	Rome; Paris, &c.
History	Paris - - 1655	38	Paris, the Chartreuse and Hotel in the Isle Notre Dame, &c.
Battles			
History	Lyons; Paris 1647	51	Lyons; Paris, &c.
Min.			
5 History	Ancona; Rome 1713	88	Rome; many Churches and Palaces, &c.
History	Naples - - 1705	76	
History	Paris - - 1690	71	Versailles.
History	Poli; Rome 1713	90	Rome, &c.
History	Rome - - 1689	55	Rome, St. Agnes, Pal. Monte Cavallo, St. Ambrozio, &c. Florence, Pal. Pitti.

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